LIFE



TELEVISION DISCOVERY

OCTOBER 11, 1948 20 CENTS
YEARLY SUBSCRIPTION $6.00

REG. U. S. PAT. OFF.

The happiest brides have *Community*



Bless the bride's table with her heart's desire . . .
hospitality-inviting Community . . .
the gift she will treasure, *for keeps.*
Distinguished, gracious, enduringly right,
Community is the happy start
to a new home's friendly tradition.
Your jeweler will show you
Community's famous long-life "Overlay,"
Community's four loved patterns, understandingly priced.
For thoughtful giving . . . for your own proud entertaining
. . . choose a complete dinner service in Community!
(No Federal Tax)

If it's Community*. . . it's correct!

COMMUNITY . . . THE FINEST SILVERPLATE . . . ONEIDA LTD., ONEIDA, NEW YORK

*TRADE MARKS OF ONEIDA LTD. COPYRIGHT 1948 ONEIDA LTD.

Copyrighted material

"Dentists say the IPANA way works!"

Model Mother Jean Rogers shows how it can work for you, too



As you can see for yourself, top model Jean Rogers has a smile that's a photographer's dream. And daughter Evin's smile shows every promise of being as bright as her pretty mother's!

"We follow the Ipana way to healthier gums and brighter teeth—*because dentists say it works!*" explains this "model" mother, of Noroton Heights, Conn. Her professionally approved Ipana dental care can work for you, too—like this . . .



Here's the Ipana way that dentists say *works!* Jean shows you how simple and pleasant it is. Easy as 1, 2:

1. *Between regular visits to your dentist,* brush all teeth surfaces with Ipana Tooth Paste at least twice a day.
2. Then massage gums gently as your dentist advises—to stimulate gum circulation. (Ipana's unique formula actually helps stimulate your gums—you can *feel* the invigorating tingle!)

Just do this regularly for healthier gums, brighter teeth—an *Ipana smile.* Ipana's extra-refreshing flavor leaves your mouth fresher, your breath cleaner, too. Ask your dentist about Ipana and massage. See what it can do for you!

YES, 8 OUT OF 10 DENTISTS* SAY...

Ipana dental care promotes Healthier gums, brighter teeth



Product of Bristol-Myers

P.S. For correct brushing, use the DOUBLE DUTY Tooth Brush with the *twist* in the handle. 1000 dentists helped design it!

*Latest national poll

This One
5YUW-1ZX-39J5

Copyrighted material

INTRODUCING
the record that plays up to 45 minutes!

the sensational new →

COLUMBIA
LP
LONG PLAYING MICROGROOVE RECORD

. . . finer tone quality
. . . more music for your money
. . . saves storage space
. . . nonbreakable Vinylite



FREE DEMONSTRATION

Hear this amazing new record at your dealer now!

Imagine a complete symphony or musical comedy score on one 12-inch record!

Imagine a new tone quality so lifelike you'll scarcely believe you're listening to a record! New freedom from surface noise! And broken records practically a thing of the past!

You get all this with the new Columbia LP Microgroove Record *. . . at prices far lower than you've been paying for ordinary shellac records!*

Microgroove recording, a new Columbia process, puts up to 6 times more music on a smooth, nonbreakable Vinylite disc — *and the savings are passed on to you.*

Over 300 classical and popular selections already available by the great artists who record exclusively for Columbia—many more coming soon.

For a thrilling demonstration of the sensational new Columbia LP Microgroove Record visit your dealer today!

"Columbia," "Masterworks" and ◉ Trademarks, Reg. U. S. Pat. Off. Marcas Registradas, (LP) Trademark

Sensational Savings!

Selection	Cost If On Conventional Vinylite Records	Cost On Conventional Shellac Records	Cost Of Each On One Columbia Long Playing Nonbreakable Vinylite Record
BRAHMS: Concerto #2	**$13.00**	**$8.50**	**$4.85 each** (Federal Excise Tax Included)
BIZET: Excerpts from Carmen	**$11.00**	**$7.25**	
GRIEG: Piano Concerto	**$ 9.00**	**$6.00**	

New Columbia Player Attachment



PAYS FOR ITSELF. Plays Columbia LP Records at 33⅓ rpm through your present radio or combination. Precision built, new featherweight tone arm weighs only ⅕ ounce. The savings on just a few Columbia LP Records pay for it. Combinations with 2-speed turntables in many makes and models also available.

LIFE is published weekly by TIME Inc., 540 N. Michigan Ave., Chicago 11, Ill. Printed in U. S. A. Entered as second-class matter November 16, 1936 at the Postoffice at Chicago, Ill. under the act of March 3, 1879. Authorized by Post Office Department, Ottawa, Canada, as second-class matter. Subscriptions $6.00 a year in U. S. A. and Canada. Volume 25 Number 15
Copyrighted material



"Lend me your ears" says science

It's no accident that you hear so clearly when you pick up your telephone. Bell Laboratories engineers are constantly at work to make listening easy for you.

When these engineers design a method to bring speech still more clearly to your ears, the new circuit is given many scientific tests. Then it gets a final check from a "Sounding Board" like the one pictured above.

This check shows just how the system will work in actual use. The men and women represent you and many millions of other telephone listeners. Their trained ears check syllables, words and sentences as they come over the telephones. While they listen, they write down their ratings.

The Board members give approval only when they are sure that the voice they hear is natural in tone, clear in quality and easily understood. Not until they are certain the circuit will suit your ear is it put into use.

BELL TELEPHONE SYSTEM

BELL TELEPHONE LABORATORIES *A great research organization, working to bring you the best possible telephone service at the lowest possible cost*

Copyrighted material

New, important advance in the relief of pain...

Acts twice as fast as aspirin!

Bufferin

TRADE MARK

Offers far faster relief to sufferers from simple headaches, aches and pains of colds, neuralgia, women's periodic headache, minor muscular aches and pains.









Because it's absorbed twice as fast into the blood stream, Bufferin goes to work faster to relieve pain!



Because it's antacid... Bufferin doesn't disagree with you!

AFTER 4 YEARS of research, a remarkable new product—BUFFERIN—has been developed for the relief of pain.

A BUFFERIN tablet—like an aspirin tablet—disintegrates rapidly in water or stomach liquids. But, what's important, BUFFERIN is absorbed into the blood stream TWICE AS FAST—on the average—as aspirin. It goes to work TWICE AS FAST in your body to relieve pain.

Some people—because of experience or their doctor's advice—always take an antacid when they take aspirin. With BUFFERIN this is not necessary because BUFFERIN is an antacid.

Clinical tests have shown that only 1 person in 200 had even mild distress after taking BUFFERIN, whereas among this same group, identical doses of aspirin previously had caused gastric disturbances in more than 20 people.

The antacids in BUFFERIN, you see, actually protect your stomach from aspirin irritation. Your doctor has full medical details about BUFFERIN. Ask him about it today.

For faster relief next time, ask your druggist for new antacid BUFFERIN—the modern pain-relieving remedy that acts twice as fast as aspirin.

In handy 12-tablet, pocket-size package—or economical 36-tablet package for home use.

A Product of Bristol-Myers



BUFFERIN IS A BRISTOL-MYERS TRADE-MARK

Copyrighted material

It started as An Innocent Affair...

...and winds up as the surprise romantic comedy hit of the year!



James Nasser Presents

Fred Mac Murray *and Madeleine* Carroll *in*

"An Innocent Affair"

with Charles 'Buddy' Rogers • Rita Johnson • Louise Allbritton • Alan Mowbray

Directed by Lloyd Bacon • A James Nasser Production • Original Screenplay by Lou Breslow and Joseph Hoffman • Released thru United Artists

Copyrighted material

Why start your day like this...



when you can start it like this...



Here's how...

Eat 'em raw...eat 'em cooked...any way you eat 'em SUNSWEET Prunes really DO something for you.

They have the unique prune something that gets results. Besides, *you need the bulk.* Ask your doctor. Here's a quick, simple and palatable way to regular habits and grand days!

And remember...SUNSWEET Prunes are *"Tenderized"* for quick cooking and better eating, pasteurized, and sealed in *foil* to keep them fresh.

Besides, they're packed, sold, and guaranteed by the *prune farmers themselves.* You'll find our farmer association name on every package. That's why you find our finest fruit in every package!



SUNSWEET Tenderized Prunes, Peaches, Apricots and SUNSWEET (the original) Prune Juice

CALIFORNIA PRUNE AND APRICOT GROWERS ASSN • San Jose, California

LIFE'S REPORTS



ARMY AND HIS MOORISH GUARDS ARE FRANCO'S POWER AND PROTECTION

THE LONG NIGHT IN FRANCO'S SPAIN

by L. BUSH-FEKETE

We rumbled across the Hendaye bridge. France lay behind us, serene and drowsy in the afternoon sun. Ahead—at the end of the long, narrow bridge—was Spain. A few days earlier we had arranged for accommodations at a Madrid hotel through the Paris office of the American Express. When I had asked the clerk there about conditions in Spain, the man answered with a shrug, "Spain? She's a mystery, sir."

Franco's banner, somewhat frayed around the edges, waved from the flagpole in front of the Hendaye-Irun customhouse, and his likeness—in bold, black paint—stared at us, condescending, smug and avuncular from thousands of white, yellow or rust-colored walls all over Spain. There is something incongruous about the mood of the portraits. It is the smile. His is the only smiling face in Spain.

There had been a single corporal guarding the French border. However on Spanish soil our car was suddenly surrounded by at least 50 soldiers. Four of them were on duty, carrying rifles with bayonets stuck into their muzzles. The rest looked sloppy and unsoldierlike with their blouses unbuttoned, in soiled shirts and wearing torn boots or once-white tennis shoes.

A Spanish plain-clothes policeman, dressed in an impeccable gray suit, handed us a form with at least two dozen rather personal questions while the customs people rummaged through our suitcases. A man wearing what looked like an admiral's uniform confidentially advised me to take the French license plates off the car and replace them with the original American ones. At the same time an officious little man in broadcloth slippers insisted on jotting down the serial numbers of the tires, including the spare. Another man in mufti told us that we could obtain gasoline coupons from him, exclusively for dollars. A hundred liters, approximately 25 gallons, cost $21. Then an extremely courteous old gentleman in a black beret materialized and tugged discreetly at my coat sleeves. After some difficulty he made me understand that I was to obtain our food-ration cards from him, which, incidentally, no one was to ask for when selling us food in Spain. Simultaneously I had to hand out 89 pesetas (about $5.50) for the permit to take the car into Spain.

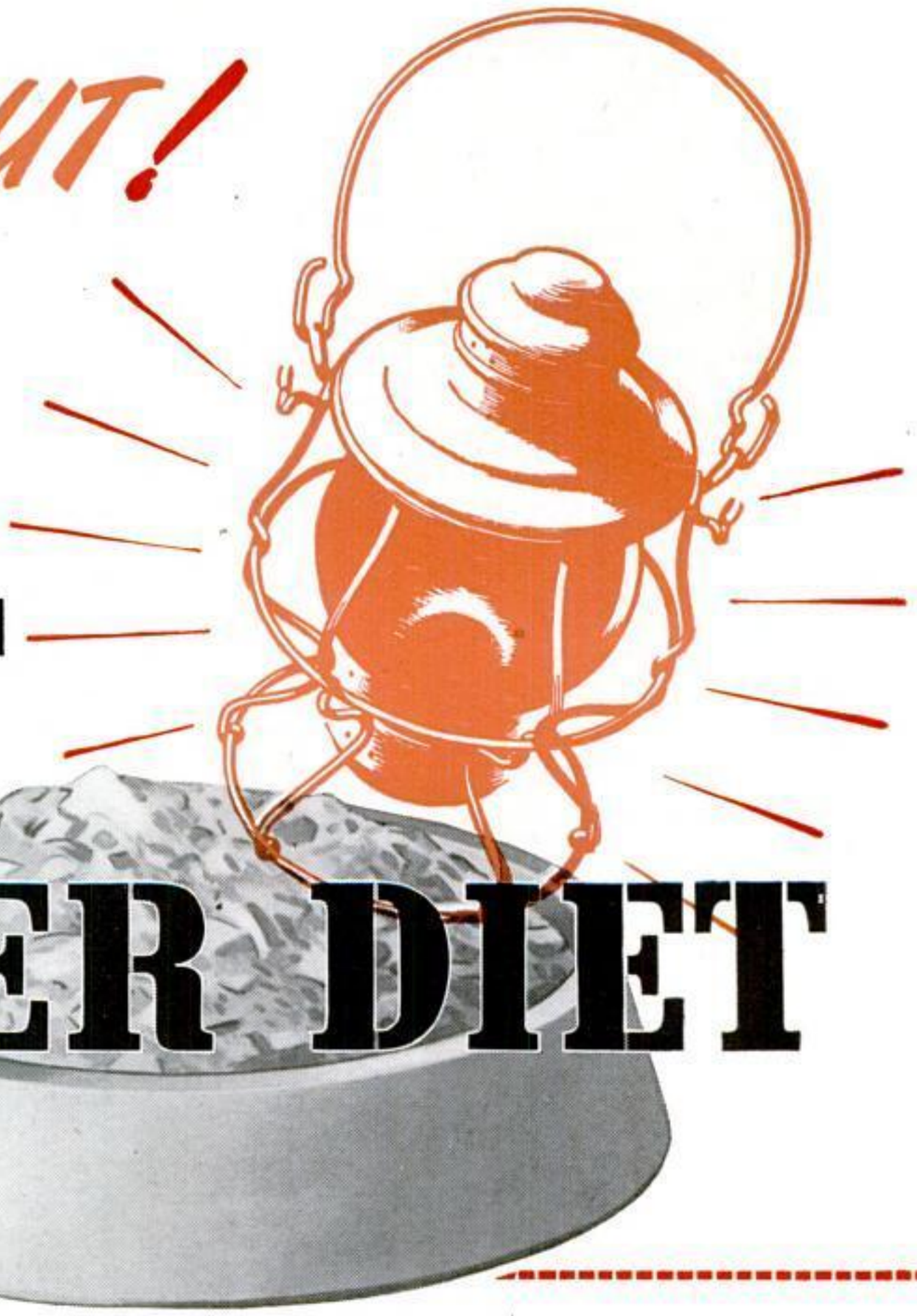
On the winding mountain roads of the Basque country we kept on

CONTINUED ON PAGE 8

Copyrighted material



LOOK OUT!



Your dog may be on a

DANGER DIET

Don't make the mistake of depending on an incomplete, low-quality dog food. Veterinarians say hit-or-miss dog feeding can lead to serious nutritional deficiencies . . . the cause of 4 out of 5 common dog problems. Symptoms: UNDERWEIGHT • DIARRHEA • SKIN IRRITATION • LISTLESSNESS NERVOUSNESS • SHEDDING COAT • ANEMIA • DULL COAT



Play safe! Feed rich, meaty-red PARD—the complete "one-dish-dinner" that provides the scientifically balanced diet every dog needs every day

Pard's health-giving ingredients!

MEAT BY-PRODUCTS
U. S. Inspected. Rich in highest quality proteins and the amino acids!

SOY FLOUR
Table Quality. Same as used in bread and pancakes!

WHEAT & BARLEY
Same as used in bread and cereals!

GROUND EDIBLE BONE
U. S. Inspected. Same as a soup bone ground!

IODIZED SALT
Table Quality! Same as used in your home!

FISH LIVER OIL
Meets U. S. Pharmaceutical standards!

IRRADIATED YEAST
Same as used in vitamin tablets sold by your druggist!

B-COMPLEX VITAMINS
Same as used in vitamin tablets sold by your druggist!

Pard contains every known essential for balanced nutrition!

ALL THE RESOURCES OF SWIFT & COMPANY combine to make Pard nutritionally so excellent. Men of many sciences have participated in the research: nutritionists, biologists, chemists, veterinarians and other specialists have experimented and studied unceasingly to make Pard America's outstanding dog food.

GENERATION FEEDING TESTS. Pard has been proved by the ultimate in nutrition tests—actual feeding to generation after generation of dogs in Swift's famous experimental kennels. These dogs were fed Pard and water only—not one dietary illness ever appeared. Reproduction normal. Remember, 4 out of 5 common dog ailments are caused by inadequate diet. So play safe! Feed Pard!

PARD IS MADE BY SWIFT & COMPANY

Copyrighted material



LIFE'S REPORTS CONTINUED



SPANISH BORDER is a scene of crowded confusion. Here the tourist gets food and gasoline tickets, is rigidly questioned and enters a militaristic world.

passing groups of marching soldiers. There was a sentry of two civil guards posted at the entrance to every village. When we arrived in Burgos around 8 that evening, its streets were filled with soldiers, its air with the sound of farm carts rumbling on the cobblestones, with the trampling of hoofs and the beating of drums. And above all there was the whistling of the wind. In Spain they call Burgos the "Windy City."

Since dinner is served around 10 o'clock in Spanish cities, we had time for a short walk. There was scarcely a shop window without the smiling portrait of the pompous little dictator, and the slogan "Viva Franco" screamed at us from every wall. At one place someone had crossed out the word "Franco" with chalk and written the name "Hemingway" in its place. Viva Hemingway! It was a commentary on the cynicism of the opposition in Spain.

En route to Madrid the next day we stopped for lunch at the roadside inn at Aranda de Duero, built and subsidized by the state. When we left the smoldering road and stepped into the blue-windowed, cool dimness of the inn our first reaction was deep gratitude for the fatherly attention of the Spanish government. But after we cooled off and paid 140 pesetas for two luncheons, we began to reconsider our attitude. The average Spaniard could scarcely ever afford to eat here. It is the unbelievable poverty of the people that has forced the state to establish these Potemkin palaces along the roads, mainly to hide the general privation from the eyes of the foreign visitor.

Nine years have passed since the end of the civil war yet along the road approaching Madrid village after village still shows sorry heaps of ruins. The capital itself appeared before us with the unreality of a rabbit pulled out of a hat, a metropolis without suburbs. We were speeding through open fields and a moment later discovered the red-hued bulk of the University City—a sight imprinted in the memory by the newsreels a decade ago—looming against the horizon. The buildings, witness of such bitter battles, had been almost completely restored.

In the evening breeze white-helmeted policemen were directing the traffic of the city wide awake after its siesta. Many of the cars that sped by were of American make, which seemed rather remarkable for they cost—inclusive of the import permit—350,000 pesetas ($12,000 at the black-market rate) and up. Most of their license plates bore the letters P.M.M. or E.T., indicating that the car was a government vehicle. The P.M.M. stood for *Parque Móvil de los Ministerios* (Ministers' Mobile Fleet) and the E.T. for *Ejército de Tierra* (Land Army). Madrid cafe humor, however, gave them a different meaning: *Para Mi Mujer* (for my wife) and *Esto También* (likewise).

By and large Madrid is the city of men. They say it is only the bride who gets married in Spain. The bridegroom stays single. His office, cafes, restaurants, bars, football stadiums, *frontóns*—where the national craze, pelota, a sort of mixture between handball and tennis, is played—see a lot more of him than his house. He only sleeps at home. His friends of many years' standing do not necessarily know his wife. And in public life it makes very little difference whether or not one is married.

In the city of men the man of all men is Francisco Paulino Hermene-

CONTINUED ON PAGE 11

Copyrighted material



PACK IT—washable, quick-drying nylon man's robe! So light it takes up little room—so long-wearing you'll be packing it for many trips to come! Because nylon can be "heat set," wrinkles and creases are no worry.



WORK WITH IT! In the water—out again—commercial laundry bags must be strong, light, extra long-wearing. And they are—made with nylon! Tough, elastic nylon fibers have a high tensile strength when wet, are unaffected by detergents.



WASH IT! Hang it up! Your nylon blouse is almost ready to wear again. For nylon is that fast-drying fiber! Needs oh so little ironing; can be set to hold its shape. Your blouse will keep its fresh, crisp and feminine look—wear and WEAR!

news about NYLON

it all started with a stocking

. . . a sheerer, lovelier, longer-wearing stocking than women had ever dreamed of!

Today you're choosing filmy nylon hose in fashion-right, costume-bright colors—sheer, resilient, surprisingly strong for their weight.

You're finding nylon nicer in sweaters, panties, slips, lace, gloves—you're benefiting from nylon's toughness and elasticity in countless industrial uses.



Du Pont makes the nylon fibers used in the products shown. The manufacturers of these products use nylon because nylon products can have these outstanding properties:

- √ STRENGTH
- √ LIGHTNESS
- √ ELASTICITY
- √ TOUGHNESS
- √ LONG WEAR
- √ EASY WASHING
- √ FAST DRYING
- √ FLAME RESISTANCE
- √ RESISTANCE TO MOTHS AND PERSPIRATION
- √ CAN BE "SET" TO HOLD SHAPE

DU PONT

REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

TO MANUFACTURERS: Are there textile fibers in your product? Then you'll want to read "Nylon Textile Fibers in Industry." Write for this important book now!

NEW! FREE book for women, teachers, students—"About Du Pont Nylon." Write to Nylon Division, E. I. du Pont de Nemours & Co. (Inc.), Wilmington 98, Del.

FOR NYLON . . . FOR RAYON . . . FOR FIBERS TO COME . . . LOOK TO DU PONT

Copyrighted material





"It's A&P for better meals ... for less money"

Few food stores offer as many good things to eat and as many values as your A&P Super Market. In just one visit you can prove to your complete satisfaction that A&P's selections of foods are really tops. You will find on hand the most reliable of brands famous the nation over. Too, you will see the pick of fresh fruits and vegetables from the best growing sections . . . fine quality meats and poultry . . . and truly fresh fish and seafood . . . and choice dairy foods.

Yes, and if you take time to compare prices for all the things you need for a few days of your family's meals, you will decide for yourself that A&P is easier on your budget.

A&P Super Markets

A&P



YOURS FOR 45¢ TO 51¢ A PORTION*

Indian Summer Supper

(Serves 6)

Harvest Meat Loaf
Cauliflower, Cheese Sauce, Broiled Tomatoes
Sliced Cucumber and Radish Salad
Peach Upside Down Cake
Coffee Milk Tea

HARVEST MEAT LOAF

Melt 2 tbsps. fat in saucepan; add 2 medium onions, chopped, 1 cup finely cut green beans, 1 cup finely cut celery; cook covered 10 minutes. Add 2 slices bread, cubed. Add slightly beaten egg, 1 tbsp. salt, ⅛ tsp. pepper, 1½ lbs. chopped beef and 1 tsp. Worcestershire Sauce. Mix well. Turn into two 6x3x2-inch pans. Bake in moderate oven, 375°F., for 30 to 40 minutes. 6 servings.

*Menu and recipe tested and priced by A&P Test Kitchen. *Cost based on average prices in A&P Super Markets at time of going to press.*

A&P TESTED

Copyrighted material

PICK YOUR PLEASURE !



Aged for years in oaken casks, blissfully mellow, soft and gentle. At all tobacco counters.
15¢

From an old "recipe"–rare, nut-sweet flavor, full-bodied aroma. Try some today.
25¢

THESE PRODUCTS OF P. LORILLARD CO. ALSO AVAILABLE IN CANADA



gildo Teodulo Franco Bahamonde. In addition to this awe-inspiring moniker he has three nicknames: Paco—the diminutive of Francisco, El Caudillo—The Leader, and El Pequeño–The Little One. This "El Pequeño" has been a thorn in his side ever since it was stuck on him at the infantry academy in Toledo.

There is an amusing anecdote circulating about him that dates back to the first year of his rule. Franco was to appear, surrounded by 11 generals of whom the shortest was at least three inches taller than he, on a huge platform erected in the palace court of the Escorial. The Vice-Secretariat of Popular Propaganda stumbled upon an ingenious idea. A long damask-covered table was placed on the platform and a footstool prepared for El Caudillo. When the festivities began Franco mounted the footstool behind the table according to plan. There he stood, his forehead on a level with the caps of the generals on his left and right. But his arms didn't reach the table top. They dangled in the air as helplessly as those of a midget. Footstools have since gone out of fashion in Spain.

The gossip of the Gran Via has other malicious stories about El Caudillo. According to one of these, the only living soul Franco is really afraid of is his sister Pilar. At least once a month this rather brusque lady is said to storm the sacred El Pardo to give a piece of her mind to her brother. She calls him a dope, an idiot. "He's a jackass," she once declared in public, "however, a jackass with four lucky horseshoes."

During the first years of Franco's regime three autographed portraits of Hitler, Mussolini and the Pope used to hang on the wall of his study. The picture of the Pope alone hangs on the wall now. On the desk of El Caudillo, however, there is a newcomer, the silver-framed photo of Argentina's Perón.

No doubt there is not much love lost between Franco and his Spaniards. At least 20 million thoroughly disapprove of him. When two Spaniards meet the first thing they do is to tear him to pieces. Yet they resent it furiously if the outside world attempts to advise them on how to conduct their national affairs. Franco is *their* responsibility. If anything has to be done about him they will do it. They take a strange pride in the fact that, in spite of Franco, they are still alive.

The Madrid summer is mercilessly hot and the day of a well-to-do citizen begins at 11 in the morning. He awakens and has breakfast in bed. He gets up only

CONTINUED ON NEXT PAGE



PLEASE

DON'T TELL WHY HIS HAIR TURNED GREEN!

---after you've seen

A DORE SCHARY presentation

THE BOY WITH GREEN HAIR

Color by TECHNICOLOR

starring

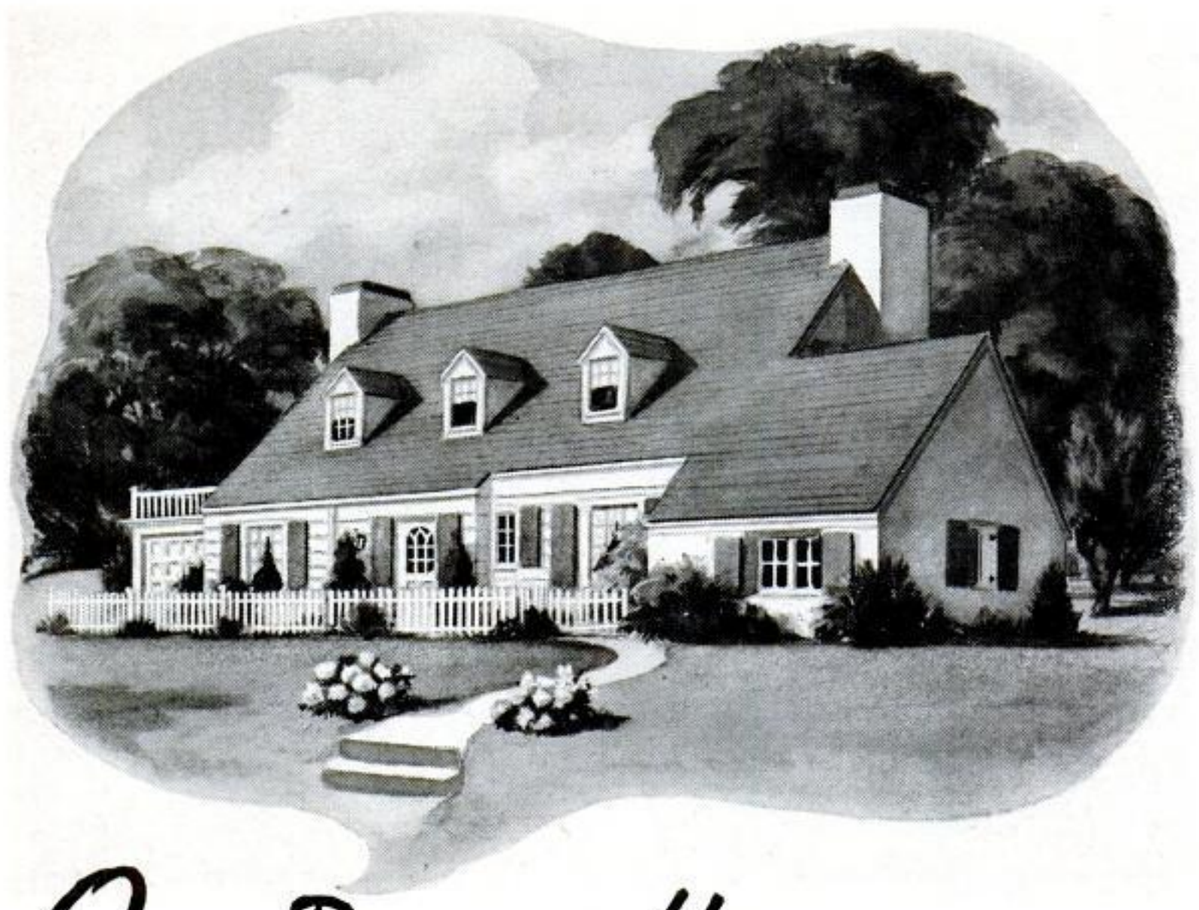
PAT O'BRIEN · ROBERT RYAN · BARBARA HALE and DEAN STOCKWELL as "The Boy"

Produced by Stephen Ames · Directed by Joseph Losey

Screen Play by Ben Barzman and Alfred Lewis Levitt

RKO RADIO

Copyrighted material



Our Dream House came closer today!



"... because I see how we can afford it now, Joan."

"What happened? Did you stumble on a gold mine?"

"No, I'm serious. You know I've been afraid that if we tied up most of our funds in a house, you might not have enough other assets if anything happened to me. Well, today I found the answer."

"Does it have something to do with that Mutual Life Insured Income you've been talking about lately?"

"That's right! My friend at Mutual Life showed me how Insured Income can guarantee you a regular monthly check to pay the grocery bills, and all the other expenses that go with maintaining a home. As a matter of fact, Insured Income can give us more real security than our cash funds give us now. And if I'm still around, someday we'll also be able to afford a comfortable retirement in our Dream House."

* * *

Flexibility is one important reason for the popularity of Mutual Life's Insured Income Service. It shows what your present life insurance and Social Security benefits will do for you and your family in terms of income, and it builds a complete family protection program to meet your own particular needs.

For sound advice about protecting your family, call on the one who makes the study of family security his lifetime career—The Mutual Life Field Underwriter in your community.

YOUR *Social Security*

WORTH $3,000 OR $13,000?

SEND FOR FREE BOOKLET—Learn the facts of Social Security ... how it teams with your life insurance. If you live in the U. S., mail the coupon below. You'll also receive a handy file to keep official records you, or your wife, may need later to collect benefits without costly delay.



Insured Income FIRST IN AMERICA

THE MUTUAL LIFE
INSURANCE COMPANY of NEW YORK

34 Nassau Street, New York 5, N. Y. Alexander E. Patterson, President

Yes, I would like your FREE Social Security booklet—L-49.

NAME..... AGE.....

HOME ADDRESS.....

CITY & STATE..... OCCUPATION.....

VETERANS: KEEP YOUR "G. I." LIFE INSURANCE!

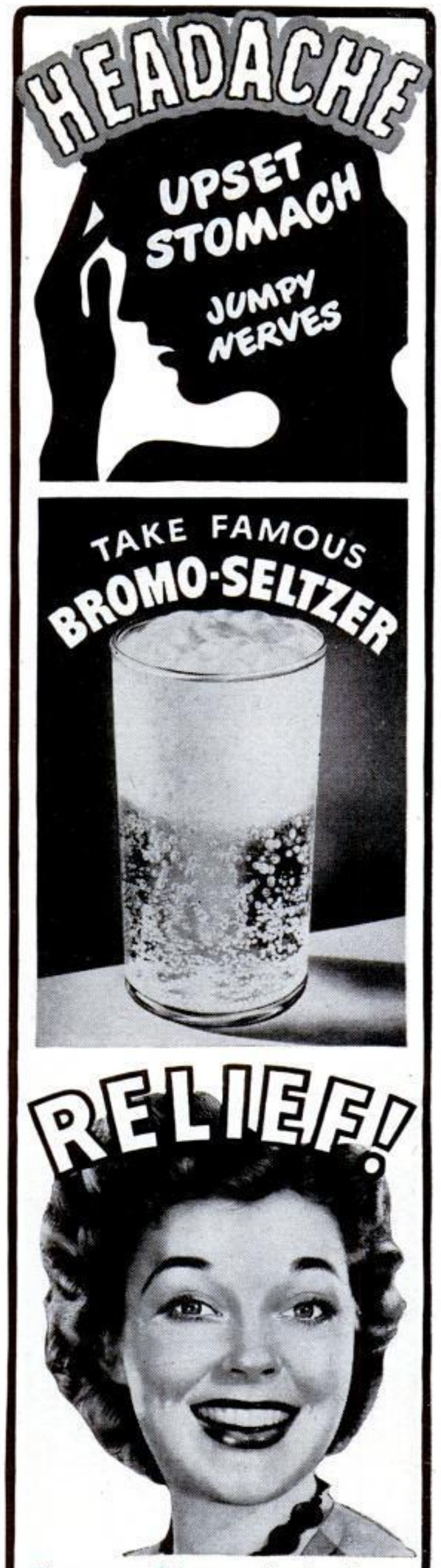
if he has some dealings at the bank, because all banks close at 12. By 1 p.m. he is up in any case, has lunch at 2:30 and listens to the news. (There are no broadcasts before 1 p.m.) Around 3 he goes to his favorite cafe, where he meets his friends, business associates and clients. While he drinks his coffee he fights off an endless procession of shoeshine boys; street vendors selling lottery tickets, razor blades, flowers, American cigarets, candy, shoestrings; beggars of both sexes and all ages and little boys toting portable roulette contraptions resembling enormous milk cans. After 4 he drops in at a nearby *frontón* to place a few bets on his favorite pelota player. At 6 he feels peppy enough to think of work and makes his appearance at his office, where he stays until 9. After that he begins to contemplate dinner. After dinner he pays a second visit to his cafe, then to a nightclub or—in fair weather—to one of the open-air dancing places in the suburbs or in the cool Retiro Park. At closing time, 2 a.m., our Spaniard and friends move back to the cafe where the tables are left on the sidewalk all night.

In spite of its cosmopolitan air Madrid is full of odd, almost medieval, touches. Every Palm Sunday, for instance, families take palm leaves to church and have them blessed to protect their homes—the leaves will hang in windows or across balconies for the rest of the year, giving the streets a strangely festooned air. In one of the smartest streets of the city there also is the somewhat startling sight of peacefully ruminating cows in a shop window. The shop, selling milk and its by-products, is divided in two sections: one is complete with shelves, iceboxes, counters and cash register, and right next to it the other one houses the cows. A customer has merely to glance through a glass partition to reassure himself that the milk he buys is produced by a healthy animal.

Three blocks from the Palace Hotel, behind the Cortes, the Spanish parliament, are two German restaurants, one called "Edelweiss" and the other one "Gambrinus." These two beerhouses are the last vestiges of the German world that used to rule Madrid during the heyday of Hitler. Both restaurants, especially the Edelweiss, are packed by 2:30 and within their walls the Prussian-accented German still overpowers the gently flowing Spanish.

Celebrities prefer the Edelweiss. At a corner table we saw a short, dark-complexioned Armenian, wearing a monocle and dining with a beautiful woman. We were told that he was Hans

CONTINUED ON PAGE 14



Three-way distress calls for three-way relief. So when headache, upset stomach and jumpy nerves all hit at once, take Bromo-Seltzer. It fights ordinary headaches *three* ways:

1. **Relieves pain of headache**
2. **Relieves discomfort of upset stomach**
3. **Quiets jumpy nerves**

—all of which may team up to cause trouble.

Simply put teaspoonful in a glass and add water. Bromo-Seltzer effervesces with split-second action ... ready to go to work at once. Caution: Use only as directed.



Get Bromo-Seltzer at your drugstore fountain or counter *today*. Compounded in four convenient home sizes by registered pharmacists.

For **FAST** *headache help*

BROMO-SELTZER

A PRODUCT OF EMERSON DRUG COMPANY SINCE 1887

Copyrighted material



Nothing

ever held you

like

Alfred Hitchcock's

ROPE

IN COLOR BY TECHNICOLOR PRESENTED BY WARNER BROS.

STARRING

JAMES STEWART

WITH JOHN DALL FARLEY GRANGER SIR CEDRIC HARDWICKE CONSTANCE COLLIER AND JOAN CHANDLER

Screen Play by Arthur Laurents • From the Play by Patrick Hamilton • Director of Photography, Joseph Valentine, A.S.C.

A TRANSATLANTIC PICTURES PRODUCTION

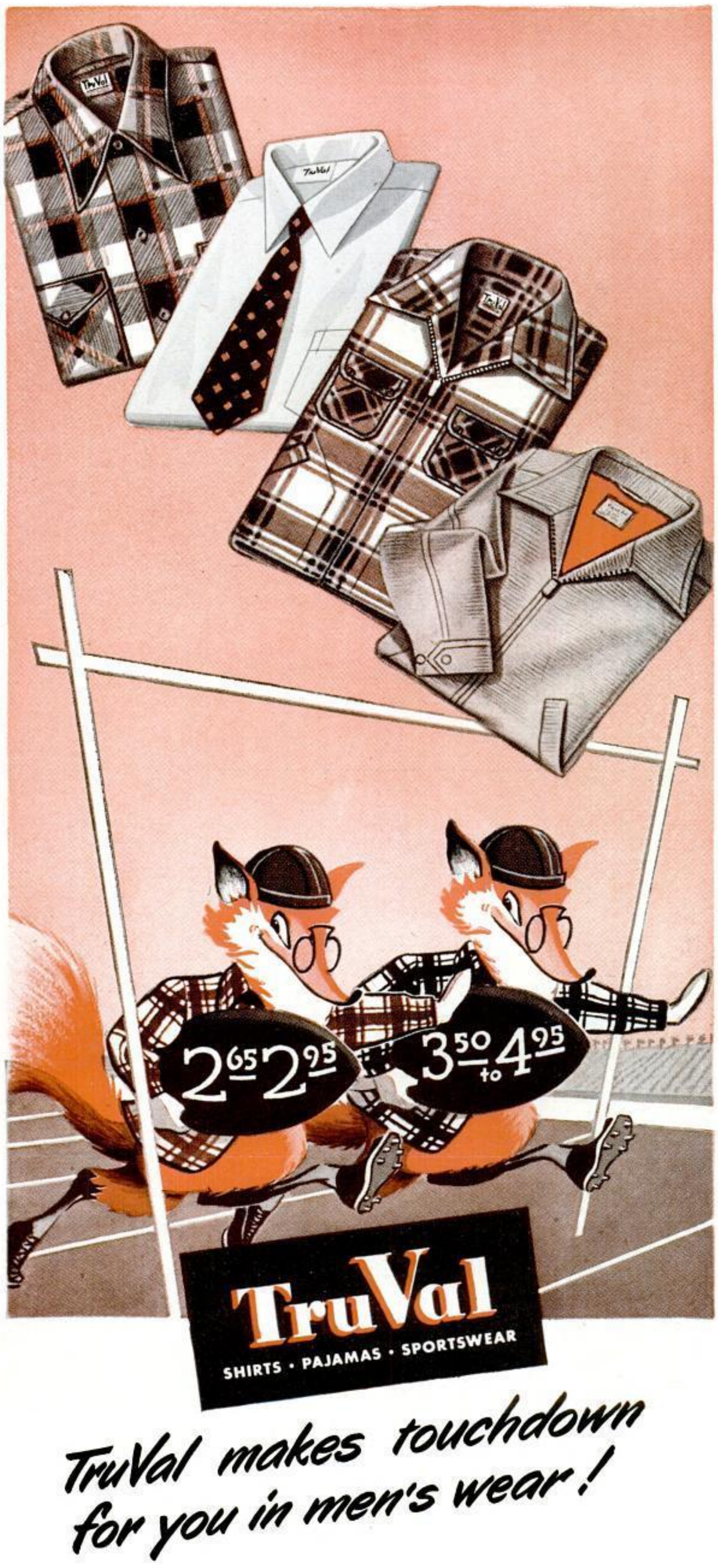
Copyrighted material

Lazar, Goebbels' ex-chief of press. For several years Herr Lazar had ruled omnipotently over the cultural life of Madrid. In 1945 the Allies demanded his extradition as a war criminal. He promptly suffered an attack of appendicitis and entered a hospital. When in 1946 they again remembered to ask for his head he underwent an appendectomy. For six months his wound had conveniently refused to heal, and his case became forgotten. For the moment he is living quietly in a villa near the Escorial, surrounded by his collection of priceless paintings and antiques. Occasionally he has to part with one of his Titians or gold music boxes, otherwise he suffers no hardships.

"Why is Madrid still swarming with ex-Nazis?" I asked an acquaintance, a Bilbao banker who was having luncheon with me. He laughed heartily. "At the end of the war," he answered, "all Germans were arrested and put through a thorough checkup. The ones who were found penniless were mercilessly extradited. The ones with money were released and told they could stay. Most Germans, thanks to their ambassador, belonged to the second group. When the Third Reich collapsed he distributed the huge funds of the German embassy among the German nationals living in Spain."

It is characteristic of the Spaniards that while in matters of politics they have learned to keep their mouths shut, they love to riot in the theaters and the movies. Most of the time the demonstrations border on the ridiculous. When the American picture *Gilda*, starring Rita Hayworth, reached Madrid the Francoist Acción Católica decided that it contained more sex than the youth of Madrid could take. A group of A. C. adolescents smashed in the windows of the movie and burned Rita's displayed stills. Then they marched through the streets, shrieking in unison, "Franco *sí*, Gilda *no!* Franco *sí*, Gilda *no!*" Needless to say, the riot turned the picture into an even bigger hit. A veritable Gilda craze swept over Madrid.

Of course, such demonstrations are the only outlet which Spaniards in the mass can indulge in under Franco's repressive regime. They are, like the foolish sign "Viva Hemingway," proof that beneath the surface the complex and volatile spirit of Spain still smolders, perhaps to burst forth someday. Meanwhile, in the current slang of Madrid, the word "Gilda" has become a synonym for the superlatively beautiful, while the word for "ugly" is Acción Católica.



TruVal makes touchdown for you in men's wear!

TruVal is way out in front in an All-American line-up of shirts, with this season's outstanding patterns, the newest pastel and staple shades, and brilliant whites. And any collar style you might fancy, including the *new Bold Look!* Buttons stay on, colors do not fade; and shrinkage is held to 1% (Sanforized) . . . TruVal Sport Shirts, light or heavy weight, in gay plaids and solid colors (woolens, rayons and cottons) built for your added pleasure and rugged comfort. And the prices call for an "end run" to the nearest men's shop—*today!*

TruVal Manufacturers, Inc., 261 Fifth Ave., New York 16. Division of Publix Shirt Corp.

MAN CRAVING

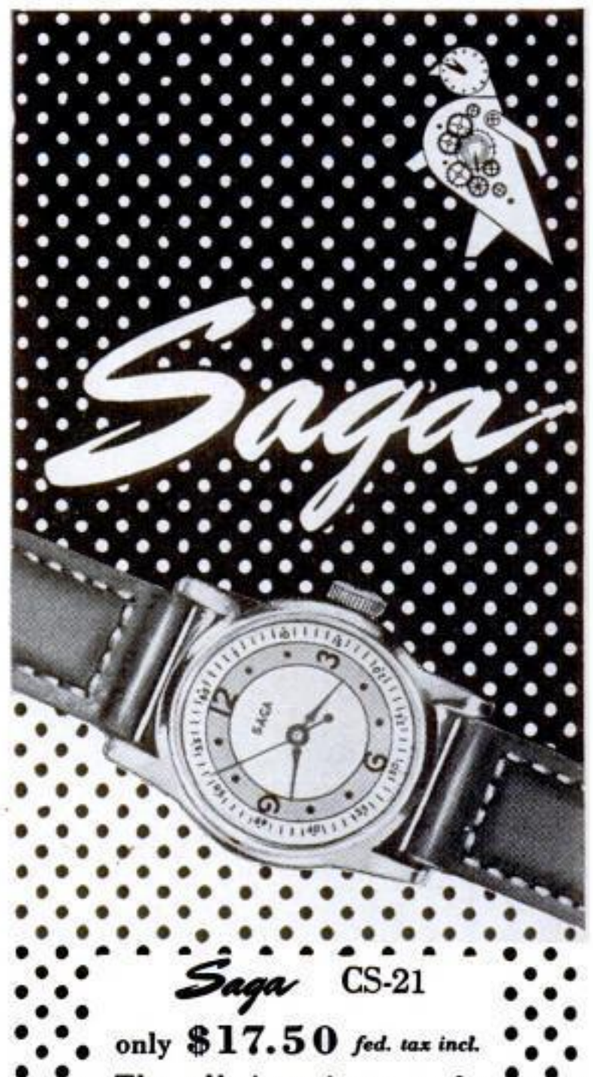


for that distinctive tangy flavor of CHEEZ-IT crackers!



America's largest selling cheese cracker!

A Quality Product of Sunshine Biscuits, INC.



Saga CS-21

only **$17.50** *fed. tax incl.*

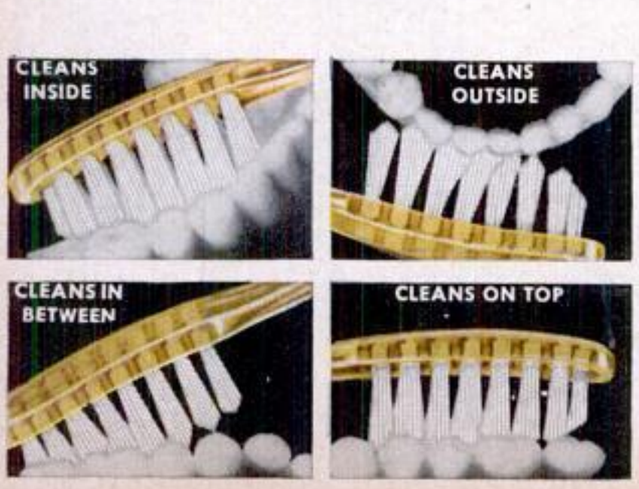
The all-American made watch with "Time Reserve." At leading jewelry stores throughout the country. If not yet available in your locality order directly from Saga, 630 Fifth Avenue, New York 20, N. Y.

The World's Largest Manufacturer of Wrist Watches

US TIME CORPORATION

Copyrighted material

NEW FACTS ON MIRACLE-TUFT



Copr. 1948 by Weco Products Company

50¢

Precision instruments... all three!

Dr. West's Miracle-Tuft is precision-made to fit your mouth precisely, to clean your teeth better... inside, outside, in between!

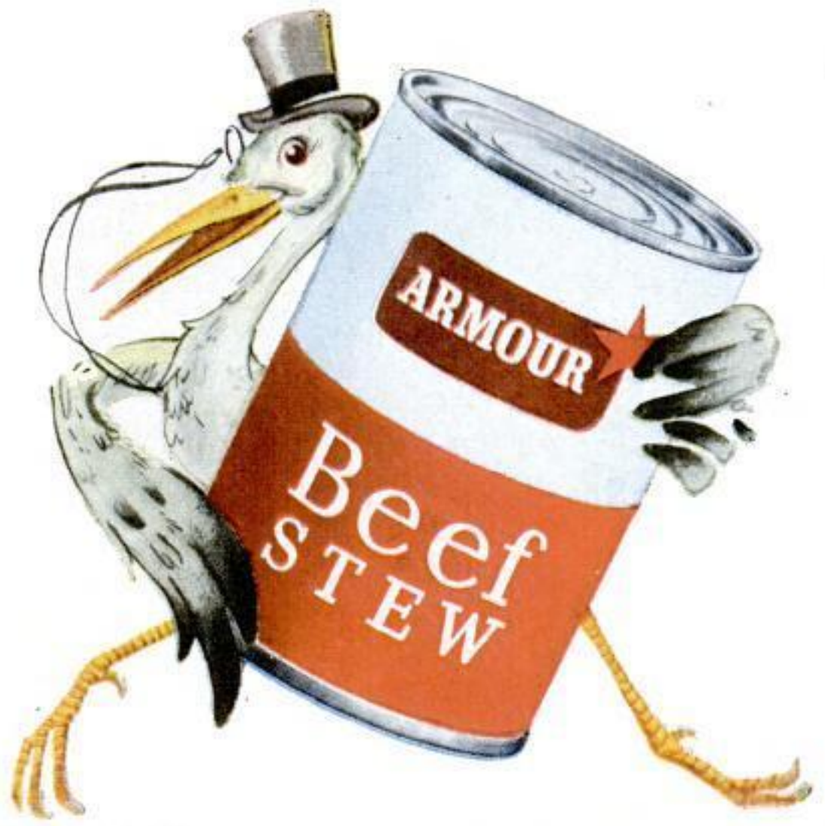
There are hundreds of places in your mouth your toothbrush *has* to reach. That's why your Dr. West's Miracle-Tuft Toothbrush is made like a precision instrument. It must sweep every surface of every tooth clean. And it does! Its springy "Exton" brand bristles, accurately made to the thousandth part of an inch, are so set in the brush head that no tooth is missed. Even its beautiful handle is molded to a tolerance of five one-thousandths of an inch. Yes, it's worthy of its individual *sealed-in-glass* package that gives you extra protection. Worthy, too, of the vital task it performs for you. There's nothing like a Miracle-Tuft. 50¢

Copyrighted material

Now-a real Beef Stew

This newest Pantry-Shelf Meal

tastes just like your own grand cooking!





Meet the brand-new Pantry-Shelf Meal—delicious home-style Armour Beef Stew! You'll be introducing yourself to the easy economy of picking a big dinner right off your pantry shelf!



It's 10-Minute Beef Stew—this newest fix-easy meal. But it'll be an old favorite with your family in no more time than it takes to serve it. There's nothing to add to this man-size meal except heat and hearty appetites.

Its Home-Cooked Taste is no accident for Armour Beef Stew is made the way you'd make it yourself. You'll meet a lot of meat in it—plenty of big pieces of tender beef, carrots,



potatoes and onions all covered thick with rich, *brown* gravy! Yes, it's real home-style stew, every bite of it—the best you ever tasted! Don't wait another day to serve it!

For additional recipes for Pantry-Shelf Meats, write Marie Gifford, Dept. 316, P. O. Box 2053, Chicago 9, Illinois.



© ARMOUR AND COMPANY

Tune in HINT HUNT on C B S — Monday thru Friday afternoons

The best and nothing but the best is labeled ARMOUR

Copyrighted material

Happy note for breakfast

WITH A HEALTHY P.S.



SUNSWEET HELPS KEEP YOU REGULAR, TOO.

SUNSWEET PRUNE JUICE



Now also available in cans

Guaranteed by Good Housekeeping

Prepared and distributed by the makers of Mott's apple juice, apple sauce, cider, vinegar, and jellies

LIFE

EDITOR-IN-CHIEF.....Henry R. Luce
PRESIDENT.....Roy E. Larsen
EDITORIAL DIRECTOR...John Shaw Billings

BOARD OF EDITORS
Daniel Longwell.....CHAIRMAN
Joseph J. Thorndike, Jr.
MANAGING EDITOR
Wilson Hicks.....EXECUTIVE EDITOR
Edward K. Thompson
ASSISTANT MANAGING EDITOR
Charles Tudor.....ART DIRECTOR

Joseph Kastner, Robert Coughlan, Philip H. Wootton, Jr., Oliver Jensen, Sidney L. James, Fillmore Calhoun, Maitland Edey

SENIOR WRITERS
Noel F. Busch, John Chamberlain, Charles J. V. Murphy, Winthrop Sargeant.

ASSISTANT EDITORS
Herbert Brean, Gene Cook, Jay Gold, Ernest Havemann, John Jenkisson, Richard W. Johnston, Sally Kirkland, Percy Knauth, Kenneth MacLeish, John Peter, Tom Prideaux, Lilian Rixey, Maria Sermolino, John Thorne, Margit Varga, Robert Wallace, Robert Wernick, A. B. C. Whipple.

REPORTERS
Earl Brown, Robert Campbell, John Dille, Gene Farmer, John Haverstick, Jeanne Perkins, Coles Phinizy, Irene Saint, Claude Stanush, Bishop White.

RESEARCH STAFF
Marian A. MacPhail.....CHIEF
ASSISTANTS: Jo Sheehan, Joan Werblin, Valerie Vondermuhll, Helen Deuell.

RESEARCHERS: Jane Armor, Mary Augustine, Constance Babington-Smith, Mary Elizabeth Barber, Rowland Barber, Margaret Bassett, Patricia Beck, Tom Carmichael, Kay Doering, Hilda Edson, Phyllis Feldkamp, Jean Ferriss, Honor Fitzpatrick, Constance Foulk, Nancy Genet, Shirley Herzig, Jacquelyn Hinds, Marjorie Iseman, Edward Kern, Mariam Kreiselman, Mary Leatherbee, Jeanne LeMonnier, Joan Lewine, Geraldine Lux, Hildegard Maynard, Joann McQuiston, Dana Munro, Joan Paterson, Doris Pullen, Norman Ross, Dorothy Seiberling, Jane Shaner, Kathleen Shortall, Jeanne Stahl, Lucille Stark, Margaret Swope, Rachel Tuckerman, Jane Wilson, Monica Wyatt, David Zeitlin.

PICTURE BUREAU
EXECUTIVES: G. W. Churchill, Robert Girvin, Ray Mackland, Dorothy Hoover, O. A. Graubner, Alma Eggleston.

PHOTOGRAPHERS: Jack Birns, Cornell Capa, Edward Clark, Ralph Crane, Loomis Dean, David Douglas Duncan, Alfred Eisenstaedt, Eliot Elisofon, J. R. Eyerman, N. R. Farbman, Andreas Feininger, Albert Fenn, John Florea, Herbert Gehr, Fritz Goro, Allan Grant, Bernard Hoffman, Martha Holmes, Yale Joel, Mark Kauffman, Dmitri Kessel, Wallace Kirkland, Nina Leen, Anthony Linck, Thomas McAvoy, Francis Miller, Ralph Morse, John Phillips, Michael Rougier, Walter Sanders, Frank Scherschel, George Silk, George Skadding, W. Eugene Smith, Peter Stackpole, Charles Steinheimer, William J. Sumits.

PICTURE RESEARCHERS: Muriel Ballard, Jane Bartels, Mary Carr, Margaret Goldsmith, Natalie Kosek, Ruth Lester, Maude Milar, Helen Rounds, Margaret Sargent, Muriel Trebay.

LAYOUT
Michael Phillips, Bernard Quint, William Gallagher, Hilde Adelsberger, Matt Greene, Earl Kersh, Anthony Sodaro, Frank Stockman, Dorothy Witkin, Alfred Zingaro.

NEWS SERVICES
DOMESTIC: David Hulburd (Chief), Helen Robinson, Dorothy Sterling, Jean Snow. Bureau Heads—Washington: James Shepley; Chicago: Hugh Moffett; Los Angeles: Jack Beardwood. Correspondents — Washington: Lawrence Laybourne, Don Morris, Patricia Smith; Chicago: Frank Campion, John Bryson, Helen Douglas, Arnold Sagalyn; Los Angeles: Elmer Lower, Oliver Allen, Robert Drew; Atlanta: William S. Howland; Boston: Jeff Wylie, Richard Wilkes; Dallas: Holland McCombs, Milton Orshefsky; Denver: Barron Beshoar; Detroit: Fred Collins; San Francisco: Martin O'Neill, Arthur Shay, Margot Shore.

FOREIGN: Manfred Gottfried (Chief of Correspondents), Eleanor Welch. Bureaus—London: Eric Gibbs, George Caturani, Frances Levison, Alice Crocker, Monica Horne; Paris: Andre Laguerre, John Boyle, Barbara O'Connor, Mathilde Camacho; Berlin: Emmet Hughes, Will Lang, David Richardson; Rome: George E. Jones, Lee Eitingon; Istanbul: Robert Low; Near East: Donald Burke, John Luter; New Delhi: Robert Lubar; Shanghai: Roy Rowan; Tokyo: Carl Mydans; Mexico City: John Stanton; Rio de Janeiro: William W. White.

PUBLISHER
Andrew Heiskell

ADVERTISING DIRECTOR
Shepard Spink

Looks like a Console Radio, HEATS a Room or a House



The handsome walnut cabinet is a Rheem console heater, a complete home heating system in one compact package.

Console heaters offer high heat output, require no ductwork—are easily installed right where you need warmth most.

By R. E. James
Rheem Heating Consultant

You can comfortably heat one to five rooms all winter long with just one simple space-heating appliance. These handsome units sit on the floor like a console radio and circulate clean, even, quiet heat.

Burns Any Type Gas

Only a minimum of installation work is required. No more than 26" wide and 34" tall, the Rheem model takes up little room, needs only a gas inlet pipe, and it can be installed with or without a vent. It will burn manufactured, mixed, natural or "bottled" gas.

Fully approved by the American Gas Association, the Rheem is made of steel and is seam-welded for safe, gas-tight operation. A pilot eliminates hand lighting, and an optional living room thermostat control is available to make it completely automatic.

For Oil Fuels, Too



Oil Console

If you prefer oil heating, you will enjoy a clean burning, fully automatic oil console. The Rheem has a contoured, welded-steel heat exchanger which prevents noise, smoke and fumes. It can be fed from main storage tank, or from a fuel compartment attached to the back of the heater. You can even buy it equipped with a humidifier, and a fan for accelerating circulation of heat.

Consoles are being used either as auxiliary heat for that "cold" room or as a complete heating source for an entire house. Be sure to have your dealer carefully calculate the exact size and type you should have. And be sure to get a fully guaranteed, nationally advertised brand such as Rheem. Both these precautions will keep your family warm for many winters to come.



Rheem Manufacturing Company
Dept. L-10
570 Lexington Avenue
New York 22, N. Y.

Rheem R

Please send me free detailed specifications on Console Heaters for ☐ gas, ☐ oil.

Name_____

Address_____

City_____ State_____

Foreign affiliated companies in Brisbane, Melbourne, Sydney, Rio de Janeiro, Singapore, and Hamilton, Canada.

Copyrighted material



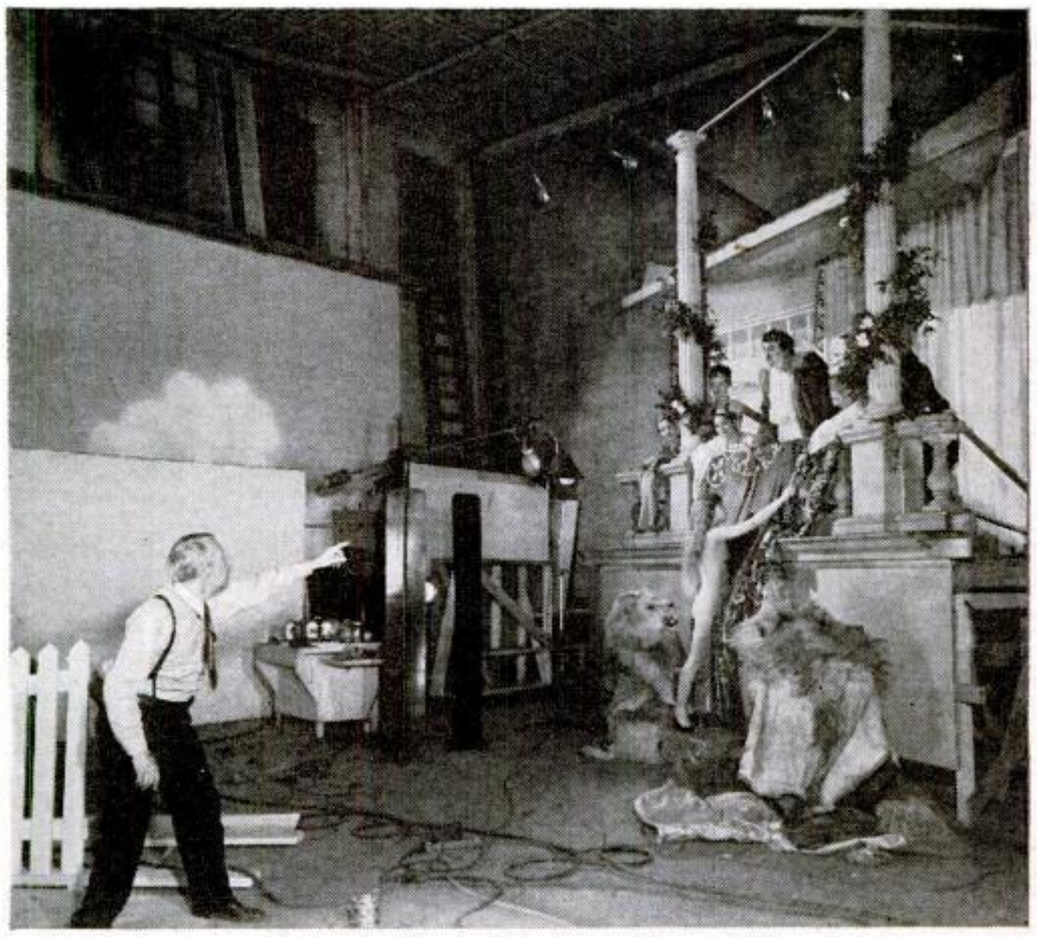
Copyrighted material



SPEAKING OF PICTURES

WHAT IS IT SELLING?

Ever since LIFE ran a publicity photograph (Feb. 3, 1947) showing a scantily clad girl, a roaring fire and five blocks of ice almost obscuring the product the picture was selling (a sheet of glass), photographers, readers and advertising agencies have been bringing similar pictures to LIFE'S attention. It remained for the dignified firm of Underwood and Underwood to come up with a worthy contender—the astonishing photograph at left. Made not long ago for the Univis Lens Company as part of a series on the history of the lens (in this case a re-enactment of Nero tossing a Christian martyr to the lions), it is being distributed widely to jewelry and optical stores for window displays. But puzzled shoppers have a terrible time finding the advertised product—a small eyeglass in Nero's hand. Carefully classified in Underwood files under the simple heading: SPORTS AND OUTDOOR ACTIVITIES, this picture currently outdistances its rivals (*next page*) for farfetched advertising honors.



IN THE STUDIO Underwood's art director Lejaren 'a Hiller (*left*) supervises photographic project which cost $1,100 for props and models alone. The lions are nothing but a pair of skins borrowed from a taxidermist friend of Hiller's.

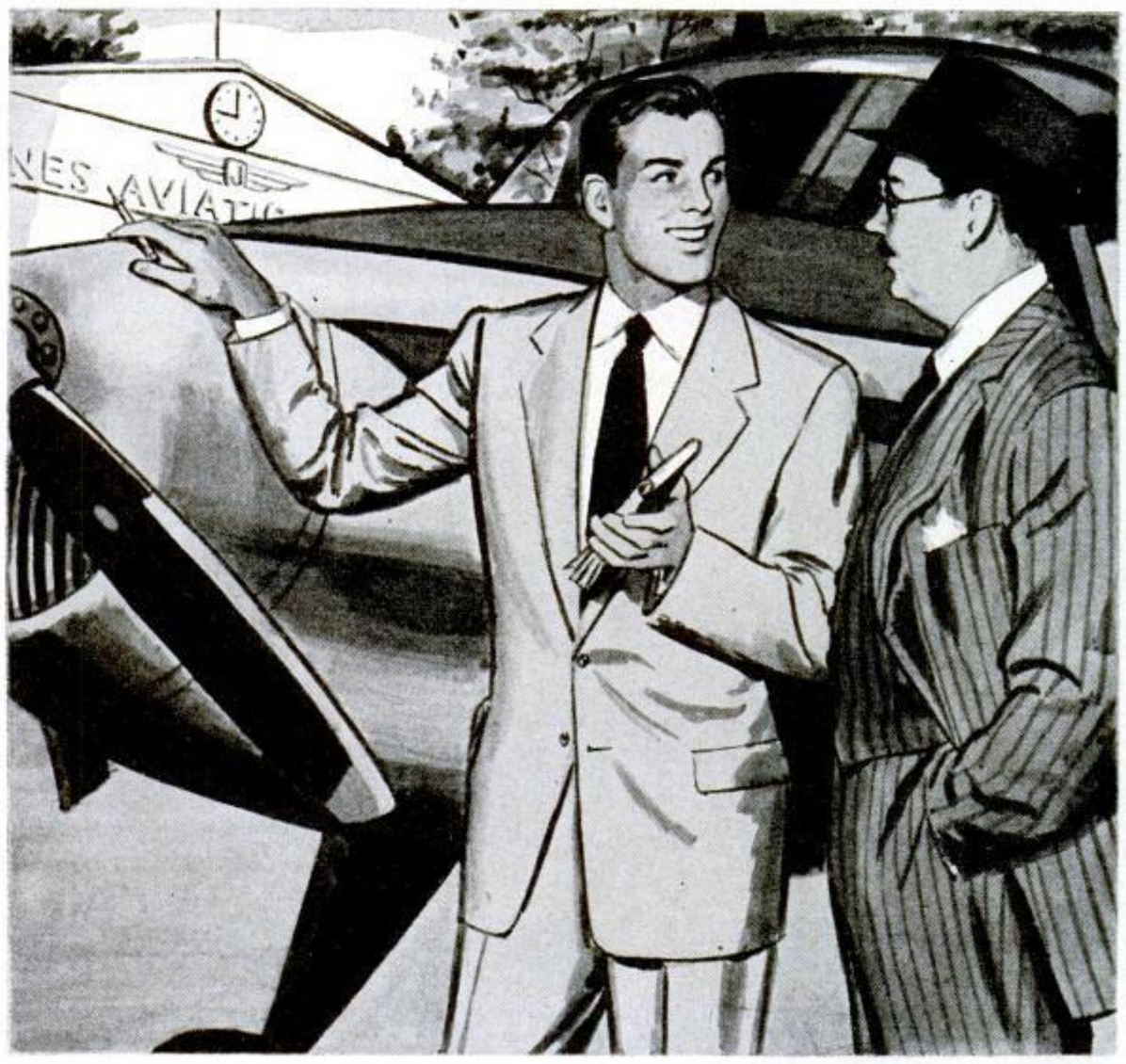
Copyrighted material

Airplane salesman's wife puts him back on beam



7 A. M. "Got a date for a demonstration flight at 9—and do I feel spinny!" groans airplane salesman. "I need a laxative . . . I'm logy . . . and I've got a splitting headache."

"Cheer up, pal," his wife says. "This glass of sparkling Sal Hepatica will rev you up in no time at all."



9 A. M. Now everything's on the beam again, including the pilot—and the order's in the bag. As usual, Sal Hepatica, the sparkling saline laxative, brought quick, gentle relief. Taken first thing in the morning, it usually acts within an hour. Don't risk feeling miserable all day, waiting until bedtime to take a slow-acting laxative.

Sal Hepatica also aids in counteracting excess gastric acidity and helps sweeten a sour stomach. So always keep a bottle of Sal Hepatica handy!

In a national survey, more than half the doctors interviewed recommended Sal Hepatica. Why not try speedy Sal Hepatica next time *you* need a laxative?

Ask your doctor why Sal Hepatica works so fast. He knows that Sal Hepatica is a *fluid bulk laxative* that exerts soft pressure within the intestine to stimulate *gentle*, speedy action.

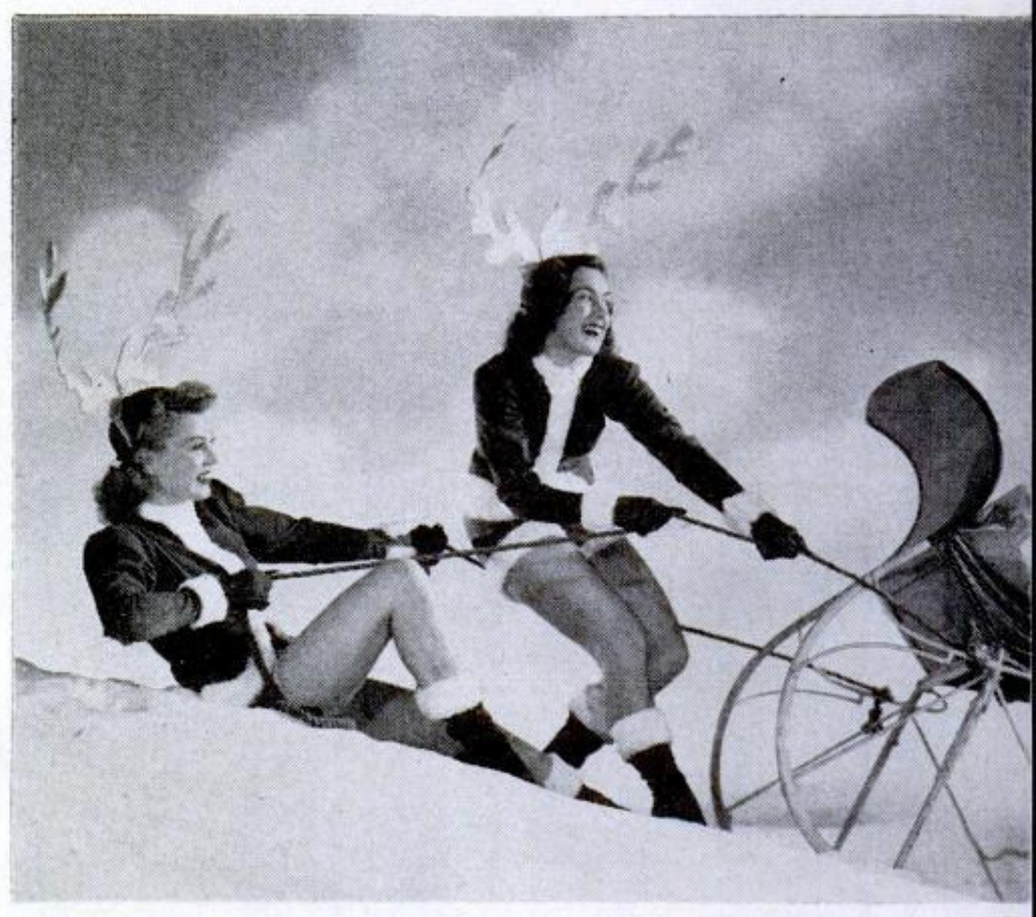
Whenever you need a laxative —take gentle, *speedy*

SAL HEPATICA

TUNE IN: { "MR. DISTRICT ATTORNEY"—Wednesday night, NBC Network
"BREAK THE BANK"—Friday night, ABC Network

SPEAKING OF PICTURES

CONTINUED



ADVERTISING PICTURES like this bedevil copy writers. Copy deals with "reducing frictional resistance to motion." The product: Bower roller bearings.



NONPLUSED BOY lacking 5¢ gives the copy writer a fine opportunity to talk about man's "Unseen Friend." The unseen friend: International Nickel.



HARASSED MAN on a stormy night is illustrating pedestrian hazards like umbrella tips. The advertised remedy: Fidelity and Casualty Co. insurance.

Copyrighted material



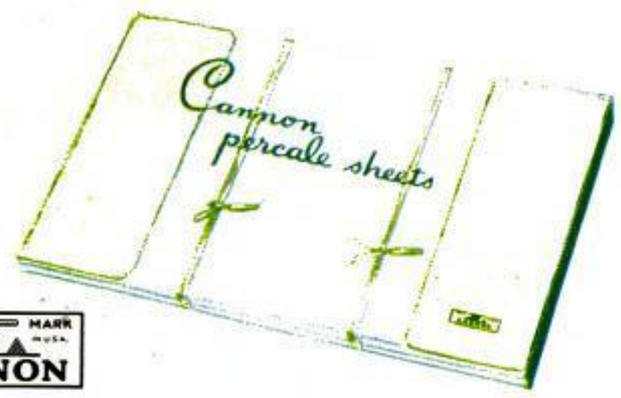
"I saw red—then green!"

Jim had told me about Ann, a former flame, before we even came to Detroit to live. Said we'd *adore* each other. But when Ann popped in the very day we arrived—with the house a shambles—I could have strangled her with her pure-silk scarf!

"Do let me help!" she caroled. "Maybe I could fix your linen closet? My own was such fun—with all those smooth, luscious percale sheets!" I felt a fine rush of pure green envy. "Still must get *my* sheets," I said. "But I fear the budget frowns on *percale!*"

"Nonsense, darling," Ann laughed. "I mean *Cannon* Percale Sheets—the ones *all* of us young-marrieds own. They cost only a *little* more than heavy-duty muslin—and what a difference! Like sleeping on clouds, or gardenia petals, or something!"

"But look, I'm the practical type. . ." I began. "So are Cannon Percales!" assured Ann. "Wonders for wear—and so fine-woven and light that bedmaking and laundering are *easier!*" About then, Jim piped up. "Car's outside, gals—these Cannons sound like the deal. Dear, didn't I *say* you'd like Ann?" Why do men always have to be *right?*



TRADE MARK MADE IN U.S.A. CANNON

Cannon Percale Sheets

Cannon Towels • Stockings • Blankets ★ Cannon Mills, Inc., New York 13, N. Y.

COPR. 1948 CANNON MILLS, INC.

Copyrighted material

Don't let your children suffer

because of the high cost of food!



AS EVERY mother knows, food prices are high and there's a pressing need for cutting corners.

Today—during their critical growing years . . . there's more danger than ever that your children will miss some of the essential vitamins and minerals. As a matter of fact, 3 out of 4 people—grownups as well as children—may not get sufficient vitamins in their regular meals.

But you don't have to run the risk of letting your children, or the adults in your family, suffer because they don't have the benefit of these important food elements.

Do as many wise mothers do:

Serve your growing children HEMO,* made with milk, at least twice a day. Serve it to your whole family.

HEMO, made with milk, furnishes many of the essential food elements, making it one of the least expensive foods you can buy.

Think of this: *Just 2 glasses of* HEMO, *made with milk, supply the entire day's needs of Vitamins A, B_1, B_2 (G), D, Niacin; and the important minerals Iron, Calcium, and Phosphorus!*

And the HEMO *you use costs only about 6 cents a day!*

Try HEMO today! Your children will love this rich, chocolate-flavored food drink. See how they drink *all* the milk they need without coaxing.

Get HEMO at your favorite food store today.

SOME OF THE BENEFITS THESE ESSENTIAL FOOD ELEMENTS GIVE:

Vitamin A—For good vision and for prevention of night blindness.

Vitamin B_1—Needed for good digestion and for the normal functioning of the nerves.

Vitamin B_2 (G)—Important to general health and vitality and to the health of eyes and skin.

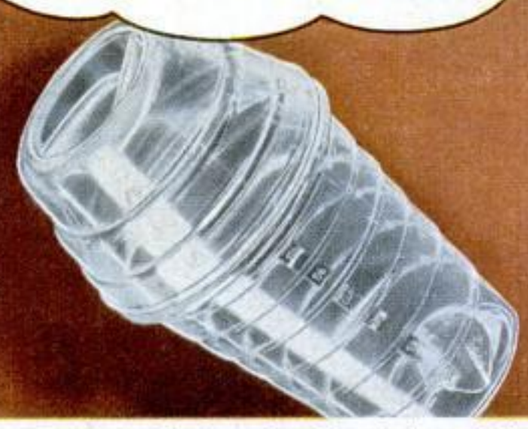
Vitamin D—Helps build and maintain strong bones and teeth.

Niacin—Essential to proper nutrition of body cells; also important to health of nervous system.

Calcium and Phosphorus—Needed for growth and maintenance of bones and teeth.

Iron—Blood continually requires Iron in order to carry life-giving oxygen to body cells.

GET YOUR HEMO SWIRL MIXER
...69¢ VALUE FOR ONLY 35¢
AND A HEMO FOLDER



New kind of mixer that blends by swirling!

Mixes HEMO perfectly in a jiffy . . . has dozens of other uses. To get yours, send folder on top of can of HEMO with only 35¢ to The Borden Company, P.O. Box 119, New York 8, N. Y.

Borden's Hemo*

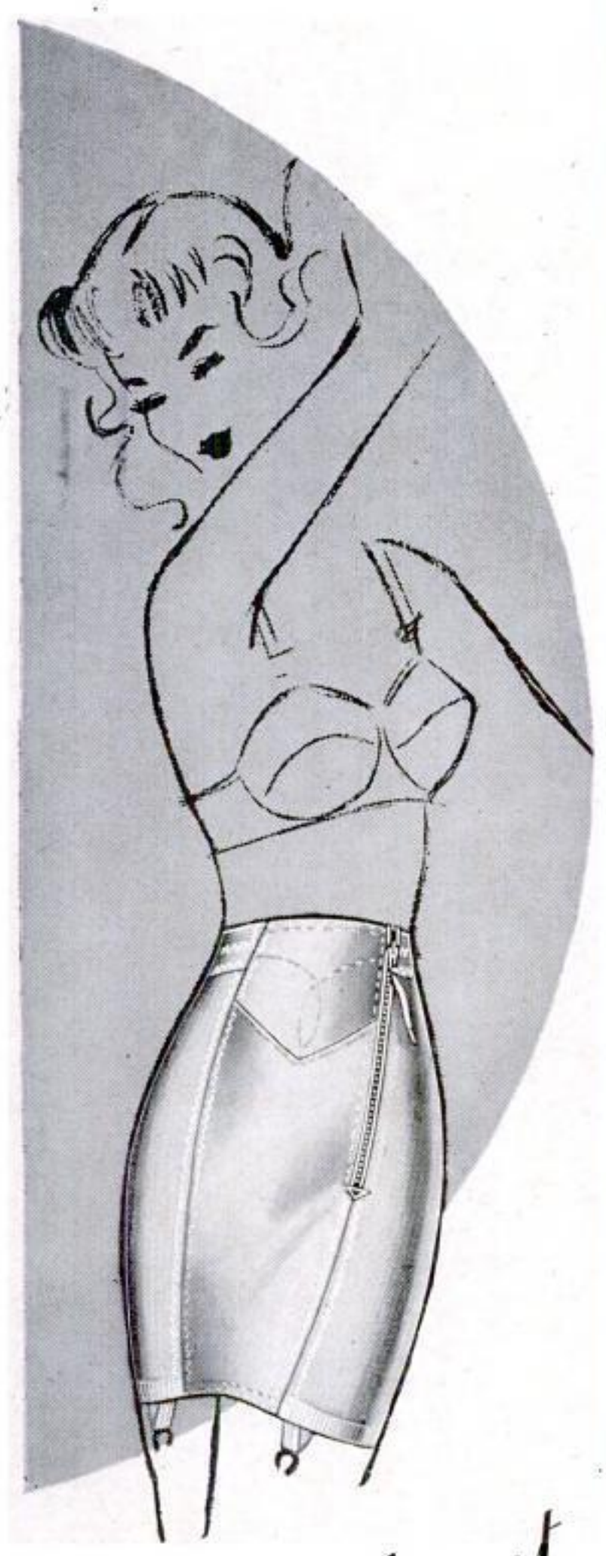


*T. M. Reg. U. S. Pat. Off.

© The Borden Company

The inexpensive way to get your vitamins and minerals!

Copyrighted material



for a vibrant lovelier you

NO BONES ABOUT IT

Stays up without stays

Here's the girdle that guarantees you that smart New Look. Lovely lightweight elastic and fabric, your miracle "Perma·lift"* girdle is made without bones, yet it won't wrinkle, won't roll over, won't bind—yes, it stays up without stays. Preferred by smart women everywhere, you too can enjoy the undreamed-of comfort not found in ordinary garments. At your favorite corsetiere. $5 to $12.50. Buy a "Perma·lift" girdle today.

** "Perma·lift" and "Hickory" are trademarks of A. Stein & Company (Reg. U. S. Pat. Off.)*

Perma·lift
REG U.S. PAT. OFF.
GIRDLES
NO BONES ABOUT IT
STAYS UP WITHOUT STAYS
Another "Hickory" Success

LETTERS TO THE EDITORS

SEA ISLE CITY ON THE VOLGA

Sirs:

My observant, art-conscious son Dick, who is 13 years old, on seeing the reproduction of Walter Stuempfig's *Sturgeon* (LIFE, Sept. 20) exclaimed, "Where have I seen that picture before?" A search brought forth the enclosed photograph of the Volga River from the December 1942 issue of the *National Geographic* magazine.

There is every reason to believe that Mr. Stuempfig did not journey to Sea Isle City, N.J. to paint this picture. . . .

LOUIS E. CROSS

Westfield, N.J.



STURGEON AT SEA ISLE CITY



© N.G.S. FROM NATIONAL GEOGRAPHIC MAGAZINE

STURGEON ON THE VOLGA

● Artist Stuempfig comments on Dick's research as follows:

MR. CROSS'S SON DICK WAS CORRECT TO HAVE SPOTTED THE "NATIONAL GEOGRAPHIC" PICTURE AS A KIND OF PATTERN FOR MY PAINTING. THERE IS NOTHING VERY UNUSUAL IN THE FACT HOWEVER. ARTISTS MAY AND DO DRAW UPON PHOTOGRAPHS OF NATURE AS WELL AS UPON NATURE ITSELF. THE QUALITY OF ANY PAINTING IS IN THE PAINT AND ALSO IN THE EXERCISE OF THE ARTIST'S ETERNAL PREROGATIVES OF SELECTION, REJECTION OR REARRANGEMENT OF FORMS TO SUIT HIS OWN ESTHETIC ENDS. ARTISTS HAVE ALWAYS USED PHOTOGRAPHS AND WORKS OF PREVIOUS ARTISTS FOR THEIR OWN USES.

For other comments on Mr. Stuempfig see pages 64, 76 of this issue.—ED.

COUNTRY DOCTOR

Sirs:

As a registered pharmacist I found your story of Country Doctor Ceriani

CONTINUED ON NEXT PAGE



See the General Electric Automatic Toaster at your dealer's—**$21.50***

Now... A TOASTER YOU CAN TRUST TO SUIT YOUR TASTE!

Every slice the way you like it!



Light? . . . Dark? . . . Medium, maybe? Just set the knob of this General Electric. You'll have each slice the way you like it—whether it's the first slice or the twenty-first!

Toast pops up or stays warm!



Set the little knob on your General Electric Automatic Toaster. And you can have your toast "pop up" or stay warm inside. Here's a toaster that'll wait for the eggs!

What a snap to clean!



You can clean this toaster in about ten seconds! Snap-in Crumb Tray whisks in and out in a jiffy. Never do you have to turn this toaster upside down to shake out crumbs! *General Electric Company, Bridgeport 2, Conn.*

**Price subject to change without notice.*

Toast to your taste—every time!

GENERAL ELECTRIC

Copyrighted material



"... IMAGINE ME dancing with a scarecrow! Hope somebody cuts in. How *can* a man be so careless about his hair? It's straggly, unkempt, and . . . oh-oh—loose dandruff! He's got Dry Scalp, all right. Maybe if I tell him about 'Vaseline' Hair Tonic ..."



HE TOOK HER TIP, and look at his hair now! 'Vaseline' Hair Tonic can do as much for you. Just a few drops a day, and you'll see an amazing improvement in the good looks of your hair. Checks loose dandruff, too. 'Vaseline' Hair Tonic contains no alcohol or other drying ingredients. Just the thing also with massage before shampooing. It gives double care . . . to both scalp and hair . . . and it's more economical than other hair tonics, too!

Vaseline HAIR TONIC
TRADE MARK ®

Look for the new green and white package—out now!

LETTERS TO THE EDITORS

CONTINUED

(LIFE, Sept. 20) an inspiration. He has partially restored my faith in the lost art of doctoring. . . . I offer my sincerest congratulations to Dr. Ceriani, of whom not only Kremmling but the whole world can be proud.

RALPH L. DELUCIA
New Haven, Conn.

Sirs:

Your photographic essay "Country Doctor" disagrees in several respects with an article, "Doc Wins a Medal," in the October issue of the *Reader's Digest* about Dr. Sudan, Kremmling's retired doctor.

For example LIFE states Kremmling's population as 1,000, whereas the article in *Reader's Digest* puts it at 600. And why couldn't the 18-room hospital Doc Sudan built (article in *Reader's Digest*) be used instead of building the 14-bed hospital mentioned in LIFE? The article in *Reader's Digest* mentioned Lum Eastin as the village druggist. Was Clifford Bird, the druggist you mentioned, a newcomer? The aforementioned article also stated that Doc Sudan said when he retired, ". . . I got a young doctor to come in. . . ." Your article stated, "Thus Kremmling provided itself with a kind of medical dowry and sat back to wait . . .", not mentioning Doc Sudan's efforts in obtaining the doctor (if he did).

Who is correct?

RITA BURKE
Cincinnati, Ohio

● The article in *Reader's Digest* mentioned by Reader Burke was inspired by the American Medical

CONTINUED ON PAGE 26

SUBSCRIPTION ORDER FORM

Please send LIFE to:

name (please print)

address

city zone state

☐ 1 YEAR AT $6.00
Saving me $4.40 under the newsstand rate of $10.40 for 52 issues

☐ 2 YEARS AT $11.00

☐ 3 YEARS AT $15.00

If the above subscription is a gift, please fill in your name and address below:

my name (please print)

my address

city zone state

My gift card should read from:

name (please print)

I ENCLOSE $____

L-10-11 ☐ PLEASE BILL ME

Mail to LIFE, 540 N. Michigan Ave., Chicago, Ill., or give to your newsdealer.



Smartly comfortable

Comfort steps out in style to make Porto-Ped Shoes the *top choice* of millions of active men. Porto-Ped's *patented* resilient air cushion and flexible Arch Lift assure *luxurious comfort*—their distinctive styling gives them smartness that is truly outstanding!

PORTAGE SHOE MFG. CO.
Division of Weyenberg Shoe Mfg. Co.
Milwaukee 1, Wisconsin

Copyrighted material



NEW HAVEN IS THE STYLE LEADER— IN ALARM CLOCKS • TRAVEL CLOCKS • WATCHES

From one generation to another—from one end of the country to the other—the quality of New Haven clocks is taken for granted. Why, of course!—there's almost a century and a half of great American engineering behind every New Haven timepiece!...But today, people express their *added* delight with New Haven's brilliant styling—that streamlined new look that makes New Haven, more than ever, the *first* clock you ask to see—the *only* clock you want to buy!...At stores everywhere.

New Haven Exclusive! The "Vital Nerve Center." Every New Haven clock and watch has this famous patented compensating hair spring to make it keep better time even through wide variations of temperature.

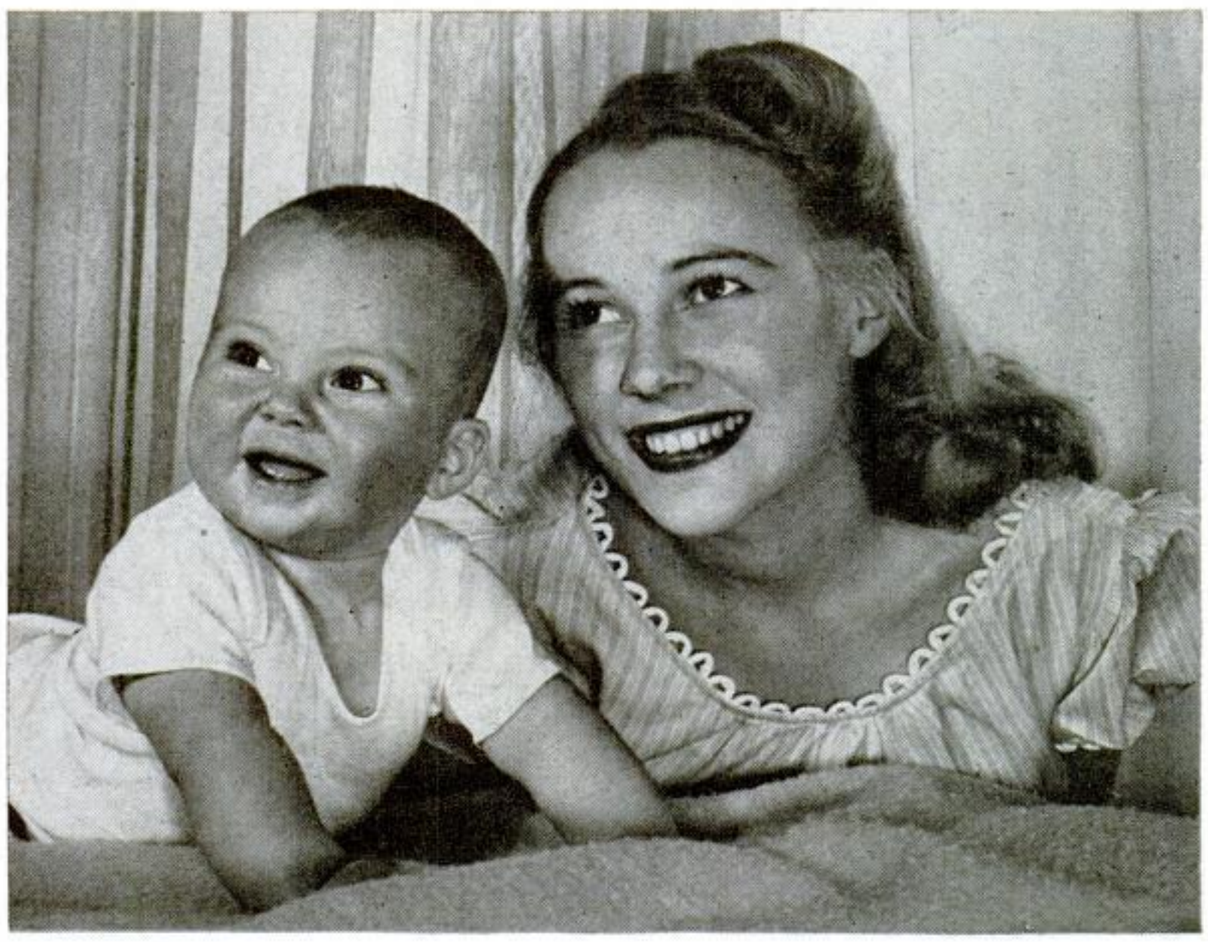
THE NEW HAVEN CLOCK AND WATCH COMPANY

NEW HAVEN 4, CONN.

THE RIGHT TIME SINCE 1817

Copyrighted material

When you take pictures...



Indoors... Slip a roll of Ansco Superpan Press Film in your camera. Then follow the simple directions packed with each roll.

They'll show you how to get good pictures (indoors and outdoors, both).

We *guarantee* that pictures on Ansco Superpan Press Film *will satisfy you.* If you're not satisfied with them, simply fill in the coupon your dealer will give you—and mail it, with the negatives and original film carton, to Ansco, Binghamton, New York. We will send you a new roll of film, free. Will show you how you can improve your picture-taking. Offer expires March 31, 1949, so don't delay.



Anywhere... Indoors or out . . . this inexpensive, easy-to-use Ansco Pioneer 20 Camera will do most of your thinking for you.

So simple to operate. Just aim the camera, push the button, and you've taken a picture. Factory-focused lens takes out all the guess. Enclosed, eye-level view finder. Inexpensive, synchronized flash attachment. And the Ansco Pioneer 20 takes 8 big pictures to a roll. Only $8.63, Flash Unit $2.28, Federal Excise Taxes included.

Or take wonderful indoor and outdoor pictures with Ansco's modern, reflex-type camera, the Rediflex (only $14.70) or with Ansco's beautiful Flash Clipper Camera (only $14.41). See them at your dealer's today. Ansco, Binghamton, N. Y.



ASK FOR *Ansco* FILM & CAMERAS

A DIVISION OF GENERAL ANILINE & FILM CORPORATION

LETTERS TO THE EDITORS

CONTINUED

Association's nomination of Dr. Sudan (Ceriani's predecessor in Kremmling) for the title of "family doctor of the year." From the time that Dr. Sudan began to wind up his Kremmling practice, the town was without adequate medical care until Dr. Ceriani came in more than a year later. "Sudan had left Kremmling, I arrived and hung up my hat and here I am. Dr. Sudan had nothing to do with getting me here," says Dr. Ceriani.

As to the remaining points in Reader Burke's letter, on the population statistics LIFE quoted the Kremmling township figure instead of that of Kremmling itself, but otherwise is correct: Dr. Sudan did not have a hospital; occasionally he put up an emergency patient in a spare room of his home. The community bought Dr. Sudan's house last year for $20,000 and spent an additional $15,000 making it into the 14-bed hospital mentioned in LIFE. Druggist Lum Eastin sold out to Clifford Bird three years ago.—ED.

NIEBUHR'S CHURCH

Sirs:

How, O how, could an editor, or a senior writer, or an assistant editor, or a reporter or a member of the research staff of LIFE who has ever heard him lecture, or who has listened to him preach or who has read one of his books, accuse Dr. Reinhold Niebuhr of being a Lutheran (LIFE, Sept. 20)? Preposterous! He is a member of the Evangelical and Reformed Church!

REINHARD KRAUSE
Pastor

St. John's Evangelical
and Reformed Church
Dover, Ohio

● Not entirely preposterous. Dr. Niebuhr was ordained in the Evangelical Synod of North America, a church of Lutheran derivation, which since that time has become part of the Evangelical and Reformed Church.—ED.

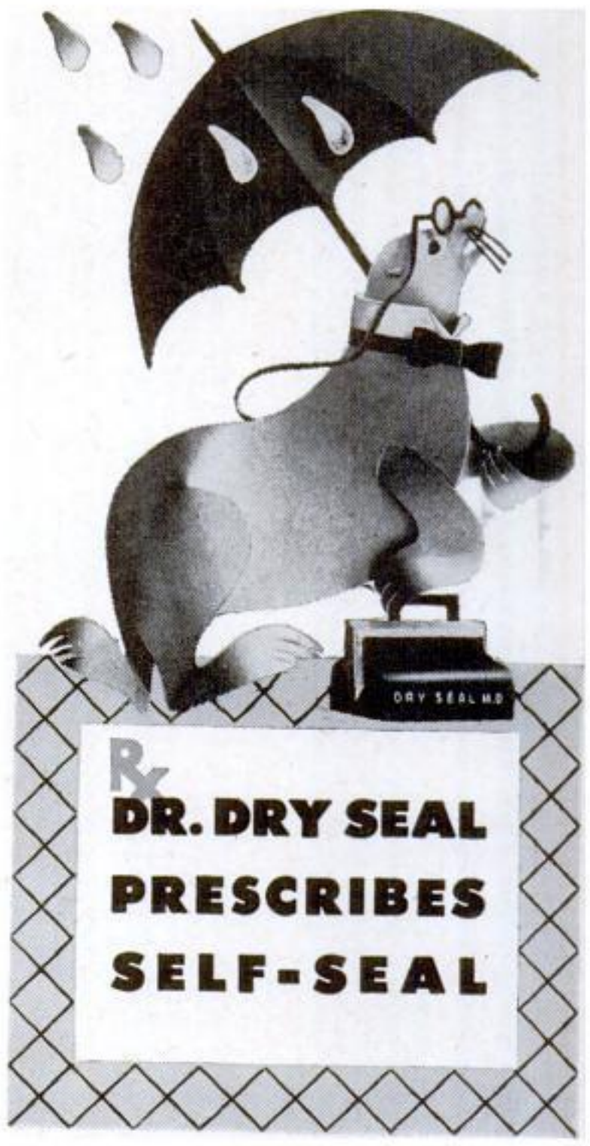
Subscription rates: U.S., Alaska, Hawaii, Canada, Newfoundland, 1 yr., $6.00; 2 yrs., $11.00; 3 yrs., $15.00. LIFE International edition (fortnightly) for Canal Zone, Puerto Rico, Virgin Islands, 1 yr., $4.50; all Pan American Postal Union countries and Philippines, 1 yr., $6.00; Great Britain and Ireland, 1 yr., $8.00; all other countries, 1 yr., $7.50.

Change of Address: Four weeks' notice is required. When ordering a change, *please name magazine and furnish an address imprint from a recent issue.* If unable to do so, please state exactly how magazine is addressed. Change cannot be made without the old as well as the new address, *including postal zone number if you have one.*

Address all subscriptions and correspondence concerning them to: LIFE Subscription Dept., 540 N. Michigan Ave., Chicago 11, Ill.

Address all editorial and advertising correspondence to: LIFE, Time & Life Building, 9 Rockefeller Plaza, New York 20, N. Y.

Time Inc. also publishes TIME, FORTUNE and THE ARCHITECTURAL FORUM. Chairman, Maurice T. Moore; President, Roy E. Larsen; Vice President & Treasurer, Charles L. Stillman; Vice President & Sales Director, Howard Black; Vice Presidents, Allen Grover, C. D. Jackson, P. I. Prentice; Vice President & Secretary, D. W. Brumbaugh; Comptroller & Assistant Secretary, A. W. Carlson; Production Manager, N. L. Wallace; Circulation Director, F. DeW. Pratt; Producer THE MARCH OF TIME, Richard de Rochemont.



As fast as Ol' Doc Dry Seal gets around, more and more envelope-lickers are switching to Self-Seal the *really* modern envelopes — the kind you seal without licking. Self-Seal envelopes need no moisture; just turn the lower tab under the upper flap—run your finger across—and it's sealed!

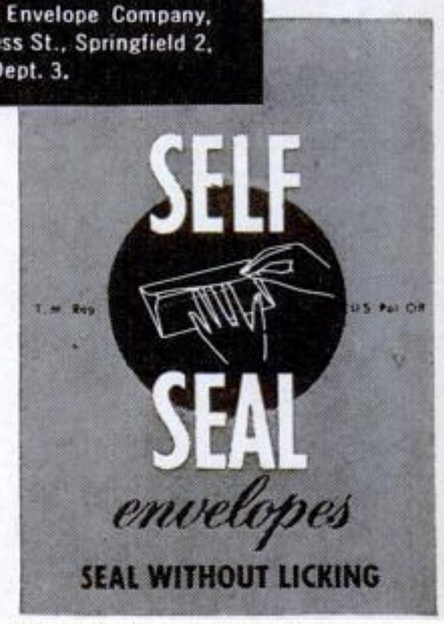
If you still seal envelopes the messy, old-fashioned way, pick up your Self-Seal envelopes today. You'll find them—and matching Self-Seal writing paper—at your favorite stationery counter.

One DRY finger seals the flap. No moisture necessary.



SPECIAL "Get Acquainted" OFFER

For a sample package of Self-Seal stationery, send a dime to U. S. Envelope Company, 21 Cypress St., Springfield 2, Mass. Dept. 3.



UNITED STATES ENVELOPE CO.
Springfield, Mass.
World's Largest Manufacturer of Envelopes

Copyrighted material

The New Sunbeam AUTOMATIC MIXMASTER

REG. U. S. PAT. OFF.

with Two Great New Automatic Features



New **AUTOMATIC JUICE EXTRACTOR**

AUTOMATIC JUICE EXTRACTOR. Now—a complete juice extractor that juices oranges and lemons in a jiffy—and automatically *joggles* the screened strainer to shake the juice out of the pulp. You don't attach this juicer—just turn down the Mixmaster handle and set it on the cone. *Completely automatic.* Fast. Easy-to-use. Easy-to-clean. Another Sunbeam Mixmaster *exclusive* advantage.



Famous
MIX-FINDER DIAL

You have the correct mixing speed right at your fingertips. All the every day mixing speeds are plainly indicated. Easy-to-see, easy-to-set and *scientifically right.* And you know the results will have that "success secret" of delicious foods —EVEN mixing every time.

New **AUTOMATIC BOWL-SPEED CONTROL**

AUTOMATIC BOWL-SPEED CONTROL. Now—you never have to turn the mixing bowl by hand, even when beating eggs. Nor do you ever have to slow it down by hand with the heaviest batters. With the New Sunbeam Mixmaster, bowl-speed as well as beater-speed are BOTH *automatically controlled!* One of the beaters on the New Sunbeam has a special button that contacts the inside bottom surface of the bowl, keeping beater-speed and bowl-speed *uniform*—automatically. This great new convenient feature for easier, more EVEN food mixing is another reason why there is no substitute for Sunbeam Mixmaster.

MIXES

MASHES	BLENDS
WHIPS	JUICES
BEATS	FOLDS
STIRS	CREAMS

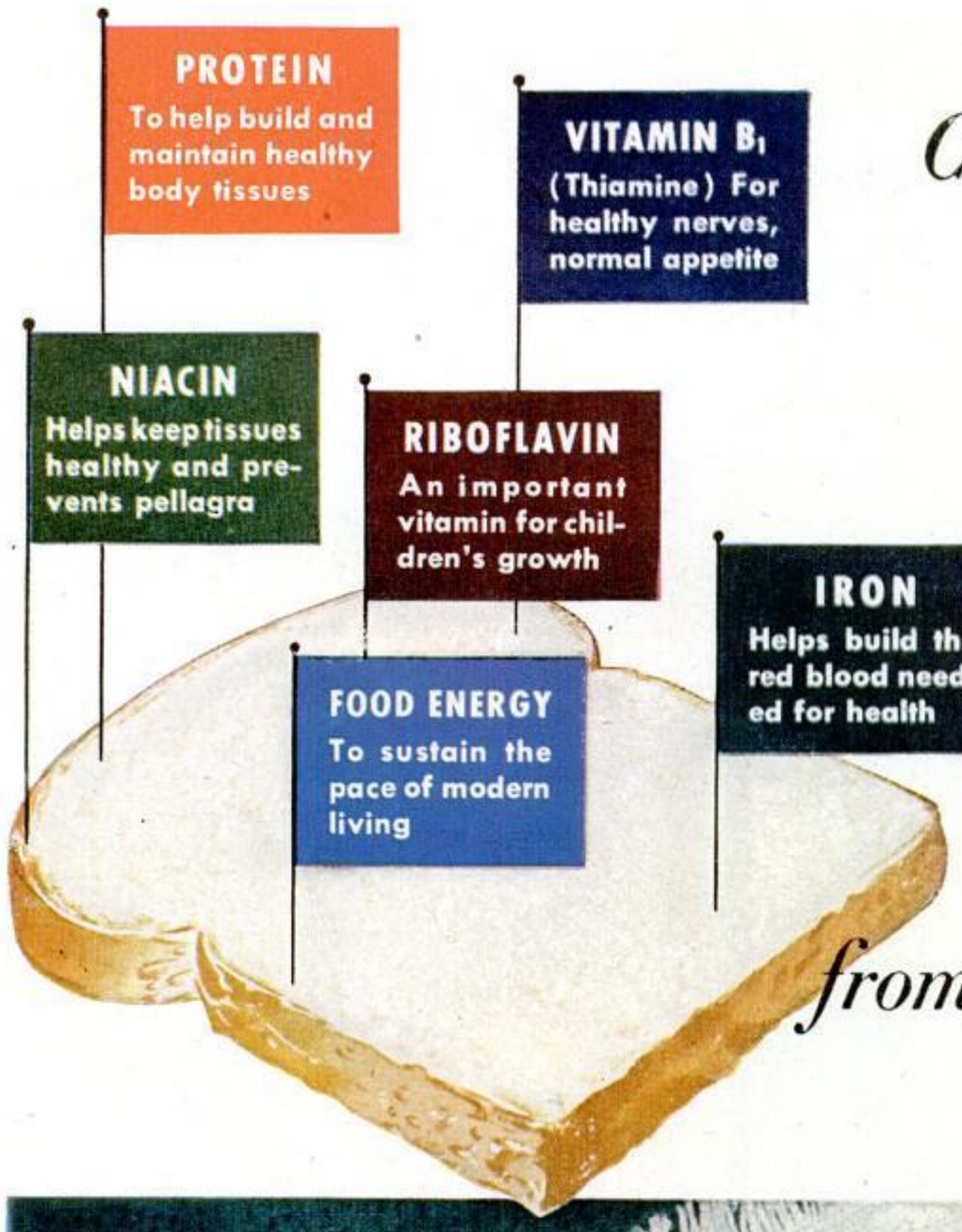
ENJOY THIS NEW FREEDOM FROM THE TIRING ARM-WORK OF COOKING, BAKING, GETTING MEALS

Only the new Sunbeam Mixmaster gives you all these special advantages you want and deserve when you buy a food mixer. So be sure the mixer you get (or the one you receive as a gift) is the original and the ONLY Mixmaster. There's only *one* by that name.

Mixmaster puts that EXTRA deliciousness, EXTRA success into every recipe. Nearly five million enthusiastic users are its best advertisements. Though tremendous popularity has made Sunbeam Mixmasters scarce, despite constantly growing production—*hold to your purpose* and be richly rewarded. See your dealer.

© SUNBEAM CORPORATION, Dept. 53, Chicago 50, Ill. • Canada: 321 Weston Rd., So., Toronto 9
Famous for Sunbeam Toaster, Ironmaster, Coffeemaster, Waffle Baker, etc.

Copyrighted material



Children need the 6-way nourishment

from ENRICHED BREAD and FLOUR



There's such a delicious variety of breads . . . at the stores . . . or that you can make. Use more of them to vary your menus.

You knew, of course, that bread is our cheapest and best source of food energy, providing power for the laboring man, "go" for children . . . energy to sustain us all in our stepped-up pace of living.

But those *flags* . . . have you read what they say? From modern enriched bread and baked foods made with enriched flour you get *6-way nourishment*! A valuable contribution toward the all-round balanced diet you need. Remember that . . . every day at meal time, at snack time.

"IS BREAD FATTENING?" *No;* nutritionists tell us breads are no more fattening than any other food of equal energy content. The carbohydrates of bread are readily and easily converted into energy which is then used by the body as needed.

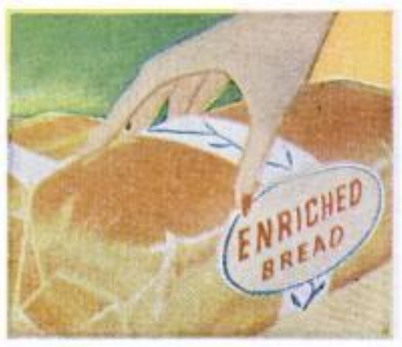
WHEAT FLOUR INSTITUTE



"HOT FROM THE OVEN" *come your own biscuits, muffins, cakes, cookies, pies to thrill your family and guests. Always buy flour that says "Enriched" on the label. Make sure it has this added nourishment.*



WHAT TEMPTING VARIETY *your baker offers! New treats in breads, rolls, cookies! And they're all highly nutritious when enriched. Ask him. It's important that you know.*



ALWAYS SERVE PLENTY OF BREAD *It's delicious and so economical. On the wrappers of enriched white bread there's a panel stating that fact. Look for it when you shop.*

The nutritional statements in this advertisement are acceptable to the Council on Foods and Nutrition of the American Medical Association

ACCEPTED COUNCIL ON FOODS AND NUTRITION AMERICAN MEDICAL ASSOCIATION

Copyright 1948 by Wheat Flour Institute

Copyrighted material

LIFE

REG. U.S. PAT. OFF.

Vol. 25, No. 15 — October 11, 1948

COPYRIGHT UNDER INTERNATIONAL COPYRIGHT CONVENTION. ALL RIGHTS RESERVED UNDER PAN-AMERICAN COPYRIGHT CONVENTION. COPYRIGHT 1948 BY TIME INC.

CONTENTS

THE WEEK'S EVENTS

U.N. GETS CASE OF THE WEST vs. RUSSIA 31
EDITORIALS: FAITH IN THE U.S.
IMPASSE IN EUROPE 36
TAFT MUGS AS WARREN MAKES SPEECH 37
GIMO'S SON LEADS WAR ON CHINA'S INFLATION 40
HELICOPTER-EQUIPPED TASK FORCE FINDS PEARY CAIRN 42
THE CASE OF THE VANISHING BURMESE MINISTERS 44

ARTICLE

A LIFE ROUND TABLE ON MODERN ART 56

CLOSE-UP

FARMER BROMFIELD, by JOHN BAINBRIDGE 111

PHOTOGRAPHIC ESSAY

JETS OVER GERMANY 101

INDUSTRY

ONE ENGINE FOR EVERYTHING 53

FASHION

STOLES 83

MUSIC

THE LAND OF GILBERT AND SULLIVAN 86

SCIENCE

GROWTH HORMONE 89
SCIENCE AS A PARTY GAME 131

SPORTS

JOE EARLEY NIGHT 95

MOVIES

MURDER! 106

TELEVISION

FIRST TELEVISION DISCOVERIES 125

OTHER DEPARTMENTS

LIFE'S REPORTS: THE LONG NIGHT IN FRANCO'S SPAIN, by L. BUSH-FEKETE 6
SPEAKING OF PICTURES: WHAT IS IT SELLING? 18
LETTERS TO THE EDITORS 23
PEOPLE 47
LIFE GOES TO A PARTY 138
MISCELLANY: DILLARD'S FLOP 144

THE COVER AND ENTIRE CONTENTS OF LIFE ARE FULLY PROTECTED BY COPYRIGHTS IN THE UNITED STATES AND IN FOREIGN COUNTRIES AND MUST NOT BE REPRODUCED IN ANY MANNER WITHOUT WRITTEN PERMISSION



LIFE'S COVER

When she set out at 17 to make her own way in Manhattan, Rita Colton had her sights trained on Hollywood. But before she was propelled there by a television show (*p. 125*) she had to spend three years in a variety of jobs. She was a photographer's model, danced in the Copacabana chorus and even worked as a saleslady in a toy store. She enjoyed this job particularly because it provided a chance for some unusual acting experience. In selling children's books to parents, she dramatized parts of the stories and made a lot of sales. Television engineers gave her a label which mildly disconcerts her: "smoldering sex." Says Rita, "I never smolder."

The following list, page by page, shows the source from which each picture in this issue was gathered. Where a single page is indebted to several sources, credit is recorded picture by picture (*left to right, top to bottom*) and line by line (*lines separated by dashes*) unless otherwise specified.

COVER—SHARLAND FROM B.S.
8—YAN
18, 19, 20—UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS
23—FERNAND BOURGES COURTESY DR. AND MRS. EMILE GORDON STOLOFF—MAYNARD OWEN WILLIAMS © N.G.S. FROM NATIONAL GEOGRAPHIC MAGAZINE
31, 32—YALE JOEL
33—INTERPRESS, AGIP FROM B.S.
34—W.W., H. G. WALKER—ACME, H. G. WALKER, KEYSTONE—KEYSTONE, ACME
35—ACME
37—CLARENCE HAMM FROM A.P.
38, 39—B.S., A.P., JACK BIRNS—JOE SCHERSCHEL, ROY STEVENS, JACK BIRNS
40, 41—PAUL ELTISHEFF, CHINA NEWS PHOTO SERVICE (3)—PAUL ELTISHEFF
42—CULVER, OFFICIAL U.S. NAVY PHOTO—UNDERWOOD-STRATTON—INT., OFFICIAL U.S. NAVY PHOTO
43—OFFICIAL U.S. NAVY PHOTOS
44—TOPICAL PRESS
47—JAMES WHITMORE—PIX, A.P.
48—© 1948 KING FEATURES SYNDICATE DISTRIBUTED BY INT.—LOS ANGELES AIRPORT
50—N.Y. DAILY MIRROR
53, 54—CORNELL CAPA
57—LEONARD McCOMBE
58—FERNAND BOURGES COURTESY MUSEUM OF MODERN ART
59—LEONARD McCOMBE, FERNAND BOURGES COURTESY MUSEUM OF MODERN ART—FERNAND BOURGES COURTESY WILDENSTEIN & CO.
60—FERNAND BOURGES COURTESY MUSEUM OF MODERN ART—FERNAND BOURGES COURTESY COLLECTION OF JOHN HAY WHITNEY, FERNAND BOURGES COURTESY COLLECTION OF MR. AND MRS. SAM A. LEWISOHN
61—LEONARD McCOMBE
62—LEONARD McCOMBE EXC. BOT. RT. RUDOLPH BURCKHARDT COURTESY EGAN GALLERY
63—FERNAND BOURGES COURTESY MUSEUM OF MODERN ART, JAHN & OLLIER ENGRAVING CO. COURTESY MUSEUM OF MODERN ART—FERNAND BOURGES COURTESY SAMUEL M. KOOTZ, FERNAND BOURGES COURTESY BETTY PARSONS GALLERY
64—FERNAND BOURGES COURTESY MUSEUM OF MODERN ART, FERNAND BOURGES COURTESY ALLEN GROVER—FERNAND BOURGES COURTESY COLLECTION OF EDWARD JAMES, BEVERLY HILLS, CALIF.; FERNAND BOURGES COURTESY MUSEUM OF MODERN ART
75—COLLECTION OF MUSEUM OF MODERN ART
78—BULLOZ
83, 84—SHARLAND FROM B.S.
86, 87—PAINTING BY LUCILLE CORCOS
89—FROM "MEMOIRS OF THE UNIVERSITY OF CALIFORNIA," VOL. II, 1933—JON BRENNEIS FROM CAL-PICTURES
90—BERNARD HOFFMAN EXC. T. FROM ARTICLE BY UNIVERSITY OF CALIFORNIA IN "THE ANATOMICAL RECORD" PUBLISHED BY THE WISTAR INSTITUTE
92—FROM "THE PITUITARY BODY AND ITS DISORDERS" BY HARVEY CUSHING, PUBLISHED BY J. B. LIPPINCOTT CO.—LONDON DAILY MIRROR
95—ALBERT FENN
96—A.P.—ALBERT FENN—A.P.
98—A.P.—INT.—INT.
101 THROUGH 105—WALTER SANDERS
106—LORAN F. SMITH
107—LORAN F. SMITH—ALLAN GRANT
108—REPUBLIC PICTURES
111—LOFMAN FROM PIX
112, 113—© JOE MUNROE
114—KEYSTONE VIEW
116—ALFRED EISENSTAEDT FROM PIX
119—INT.
122—ALFRED EISENSTAEDT FROM PIX
125, 126, 128—SHARLAND FROM B.S.
131—GEORGE SILK
132, 134, 137—KENNETH M. SWEZEY
138 THROUGH 142—ALLAN GRANT
144—FRANCIS MILLER

ABBREVIATIONS: BOT., BOTTOM; ©, COPYRIGHT; EXC., EXCEPT; RT., RIGHT; T., TOP; A.P., ASSOCIATED PRESS; B.S., BLACK STAR; INT., INTERNATIONAL; W.W., WIDE WORLD. THE ASSOCIATED PRESS IS EXCLUSIVELY ENTITLED TO THE USE FOR REPUBLICATION WITHIN THE U.S. OF THE PICTURES PUBLISHED HEREIN ORIGINATED BY LIFE OR OBTAINED FROM THE ASSOCIATED PRESS.



Mermaid lure—

Of course, it's Kayser's famous two-way stretch "Fit-All-Top"* nylon stocking. The stocking with the extra comfort at the top. Its patented construction prevents binding and cutting.

Mids, Longs, at the nicest stores,

1.65

Kayser's famous "Fit-All-Top" . . . it stretches!*

You Owe it to Your Audience

. . . Wear KAYSER

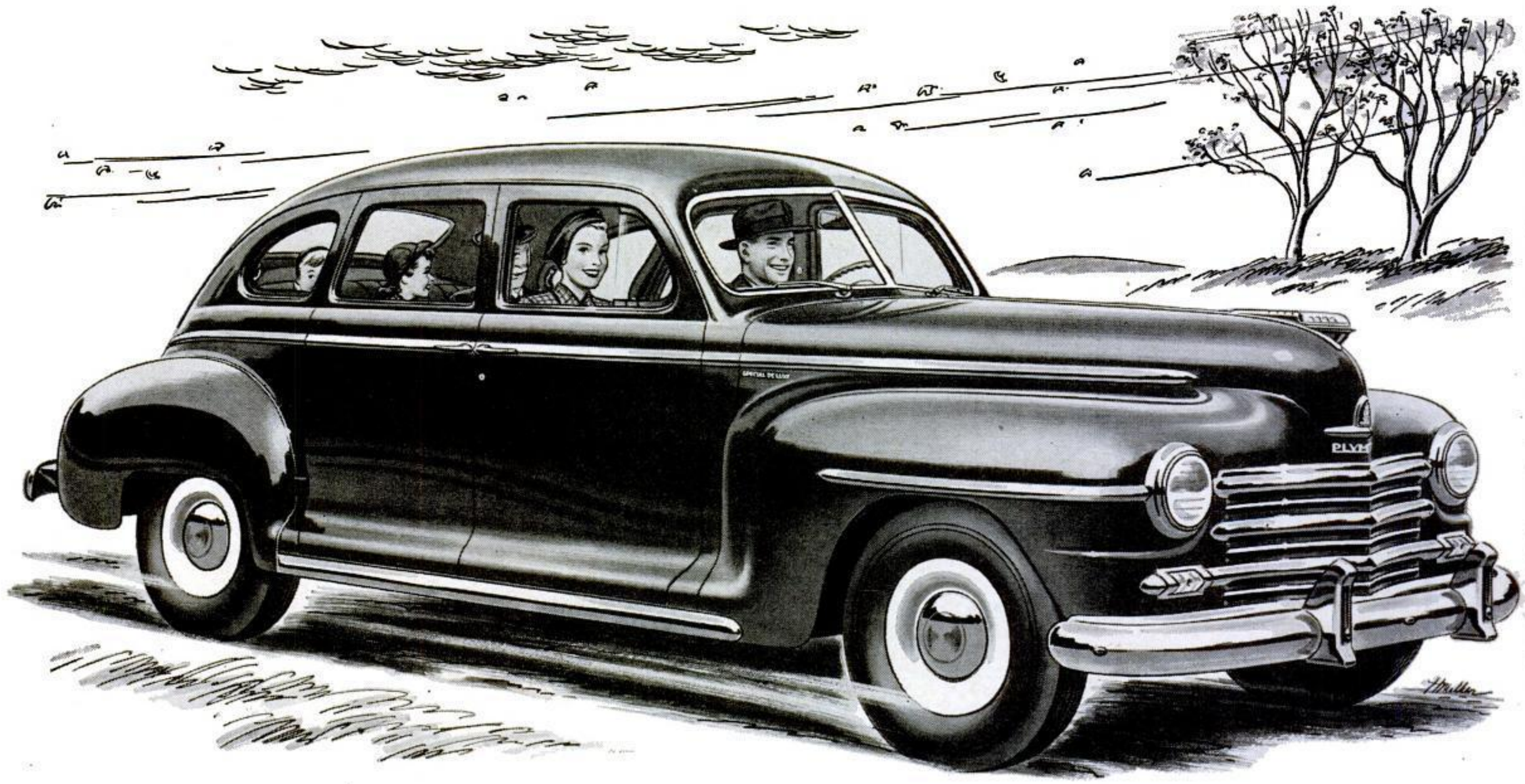
*® HOSIERY • GLOVES • UNDERTHINGS • LINGERIE

Copyrighted material

Who makes the Plymouth so safe?



YOU DO: When you drive carefully—observe all traffic laws—keep your car in good running condition—*you* make the most important contribution to your Plymouth's safety.



WE DO: Built into your Plymouth is a combination of safety features you find in no other car in the lowest-priced field.

Plymouth gives you *Super-Cushion Tires* as standard equipment at no extra cost. These bigger, softer tires run cooler, are less likely to blow out. If the unexpected should happen—even at high speeds—Plymouth's *Safety-Rim Wheels* enable you to slow to a sure, safe stop.

Plymouth also gives you quicker, smoother stops with *Safe-Guard Hydraulic Brakes.* Plymouth's *Safety-Steel Body*—welded into a rugged, single unit—offers added protection.

Even in minor details, Plymouth engineers keep your safety first. The improved *Safety-Signal Speedometer* helps you maintain safe speeds for night driving. The running boards are floor-level so you can't trip. There are safety catches on the rear doors which can be set to guard against accidental opening. The luggage compartment lid lifts and lowers with finger-touch ease and is so counterbalanced it *can't* fall.

These features—and many more like them—are the reasons why in safety, too, *there's a lot of difference in low-priced cars—and it's Plymouth that makes the difference!*

PLYMOUTH BUILDS GREAT CARS

Plymouth Builds Great Cars... Good Service Keeps Them Great. Your nearby Plymouth dealer will provide the service and factory-engineered parts to keep your present car in good condition while you're waiting for your new Plymouth.

PLYMOUTH Division of CHRYSLER CORPORATION, Detroit 31, Michigan.

Copyrighted material

LIFE

Vol. 25, No. 15 October 11, 1948



RUSSIA'S ANDREI VISHINSKY (CENTER) AND HIS SUPPORTERS IN U.N. SIT IN GRIM SILENCE AS DELEGATES FRIENDLY TO THE WEST APPLAUD BEVIN'S SPEECH

U.N. GETS CASE OF THE WEST vs. RUSSIA

The old theory that the U.N. must not be called upon to settle fundamental disputes between the Big Powers went out the window of the Palais de Chaillot in Paris last week. The stage for this grave new test of U.N.'s durability was set by the breakdown of the Four Power negotiations on Berlin. Then Andrei Vishinsky's intemperate attack on the West before the General Assembly provided an appropriately dramatic overture.

Like sinners who had at last glimpsed and recognized Hell, Britain's Ernest Bevin, France's Robert Schuman and Belgium's Paul-Henri Spaak rose in swift succession to testify (*pp. 32, 33*). Said Bevin, "If the black fury, the incalculable disaster of atomic war should fall upon us, one power . . . will alone be responsible for the evil which may be visited upon mankind!" Looking straight at Vishinsky, Spaak declared, "Your policy is more ambitious than the policy of the czars themselves!"

These strong words were followed by strong and unprecedented action. The governments of Britain, France and the U.S. joined in placing before the Security Council the whole question of the Berlin crisis, terming it a "threat to the peace" under the U.N. charter. While this might not avert war, it meant that Britain and France had abandoned their last hope of pursuing a middle way. They served notice that this was no mere big power struggle between the U.S. and the U.S.S.R. It was their fight too, and they were on the side of the U.S.

Copyrighted material



THE U.S. HAS "PLANS FOR ATTACK"

"The United States government," shouted Russia's Andrei Vishinsky, "together with the governments of Great Britain and France, has organized . . . a military-political bloc of five states. . . . It is quite clear that forming such alliances is in direct contradiction with the interests of strengthening peace. . . . Such treaties [Western Union] . . . have in mind not only Germany but can be directed against those states which have been Allies. . . . All this is accompanied by a furious armaments race and the development of plans for attack on the U.S.S.R. and the new democracies and by . . . other military measures."



THE U.S.S.R. "IS A SEALED BOOK"

". . . How can we regard . . . proposals put forward by Mr. Vishinsky?" asked Britain's Ernest Bevin. ". . . As you all know, his country is a sealed book; no one knows what is happening. . . . I want to put the position as I see it. We are invited to put our security in a pool with a nation which will not and is determined not to reveal to the world what it is doing. This looks to me, I must say, like a proposal to this Assembly to induce . . . us to disarm while the U.S.S.R. maintains absolute secrecy about their own military strength and activities. This is not a situation conducive to confidence or to collective security."

Copyrighted material



IN BERLIN "NOT EVEN GOODWILL"

"In Berlin we find ourselves confronted with a situation which has become increasingly embittered," said France's Foreign Minister Robert Schuman, "... despite the division into four zones, there should be joint control and joint administration. But the Assembly will understand that such cohabitation involves a minimum of goodwill. We have not seen this goodwill from our Russian partners, and since we intend neither to relinquish our rights nor to abandon the populations who have been entrusted to us, we are appealing to the U.N. after having exhausted after two months all possibilities of direct understanding...."



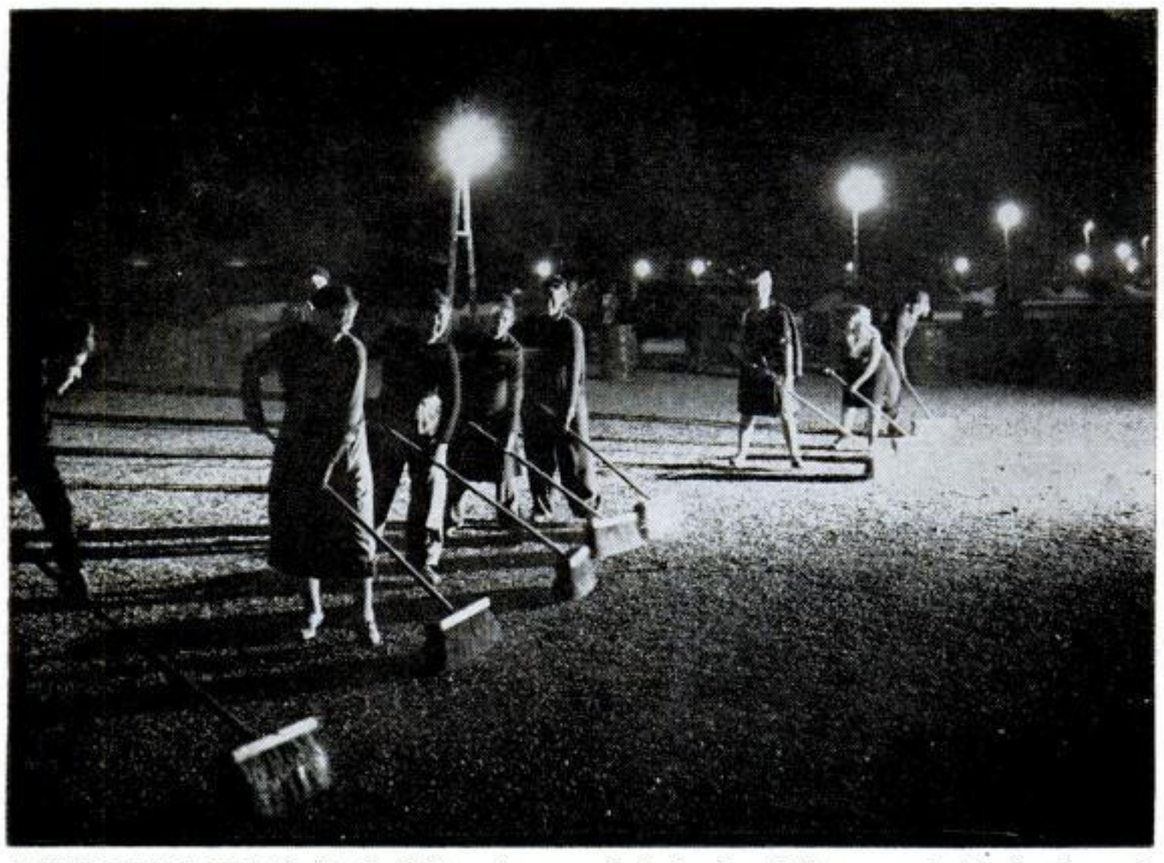
FOR WEST "THE BASIS IS FEAR"

"The basis of our policy [in the West] is fear," warned Belgium's Premier Paul-Henri Spaak. "Not the fear of a coward—the fear of some one who looks ahead and considers the horror and tragedy which face us, may face us in the future. It is the fear of you, gentlemen, because you [the Soviet Union] are the one power emerging from the war with territorial conquest and you speak much of imperialism. . . . What is imperialism? . . . We fear you when you preach this antiquated, this absolute doctrine of absolute national sovereignty. . . . By your conduct you have prevented this organization from working."

CONTINUED ON NEXT PAGE 33

Copyrighted material

BERLIN, THE COLD WAR'S OUTPOST, PURSUES ITS NORMAL LIFE OF TENSION



A NEW AIRPORT in Berlin's French sector is being hurried to completion by day-and-night shifts to help handle the airlift planes during the coming winter. Here a night-shift gang of women brushes freshly dumped gravel on the main runway, now almost finished.



EXILED CITY ASSEMBLY of Berlin meets in the British sector. Reds had barred non-Communists from city hall in the Soviet sector, where a Communist rump assembly now is in session. The empty seats normally would be filled by Communist delegates.



ON HIS WAY HOME from work in the American sector, a German living in Soviet sector tosses away a Western newspaper which might get him in trouble with Russians.



RUSSIAN COAL TRUCK, bound for the Russian area through the U.S. sector, is stopped for check by the police who are watching to see that no airlift coal goes astray.



MILLIONTH BAG of coal flown to Berlin arrives at the Gatow airport. During September deliveries averaged about 2,300 tons a day, which permitted some stock-piling.

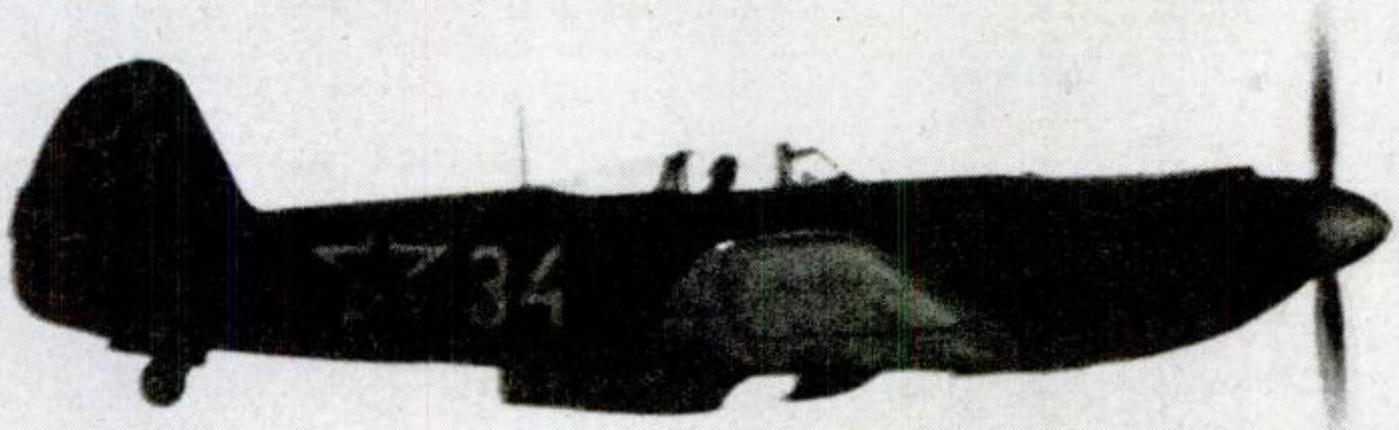


MANHANDLED RUSSIAN (*right*) is questioned by soldiers after fracas with several Germans in the British sector. His assailants said Soviet officer had insulted a German woman and that they were answering her call for help. Russian was not hurt seriously.



AIRLIFT PLANES line up to await unloading at Gatow. Despite the frequent buzzing by Red fighters (*opposite*), and harassment by occasional antiaircraft fire which the Russians have termed "drills," the airlift is still expanding and is increasing deliveries.

Copyrighted material



A RUSSIAN YAK FIGHTER IS PHOTOGRAPHED IN ACT
OF BUZZING A BERLIN-FRANKFORT TRANSPORT PLANE

Copyrighted material

EDITORIALS

FAITH IN THE U.S.

TO CANDIDATE DEWEY EVEN DEMOCRATS ARE GOOD CITIZENS

Long before Colonel Robert Ingersoll, speaking during the campaign of 1880, denounced the Democrats as "friends of an early frost" and "believers in the Colorado beetle and the weevil," it had become an almost universal habit of campaign orators to impute all evil, both natural and human, to their political opponents. Both parties have ordinarily tried to outdo each other in this sort of thing, and when Harried Harry Truman started west to "give 'em hell" he was reacting according to normal "political year" psychology. But something happened to cross Truman up when the opposing candidate failed to come in with the traditional riposte. Instead of likening the Democrats to the fiends of hell, instead of blaming everything from the common cold to the Japanese beetle on Truman's record in the White House, Tom Dewey has taken the original tack of blandly ignoring the opposition's caterwaulings and denunciations. His approach has been to show his own proud confidence in America, thus challenging other people to look to their own confidence and self-respect. The Dewey campaign thereby appeals to the best, not the worst, in the human animal.

The result of all this has been to make Truman's wild lunges at the party of Wall Street look absurd. Dewey may have inaugurated his unorthodox policy through foxiness (as his detractors insist), or he may have done it by sincere conviction (as a growing number of people are willing to believe). But no matter what the motivation, the Dewey assumption of good-humored pride in all Americans, both Republican and Democratic, has made the old Ingersoll technique seem silly. Dewey has only begun to touch on issues in his swing through the West. But in setting the stage for the coming discussion of issues he has paid the whole U.S. people the supreme compliment of assuming that they will be able to understand him when he begins talking in more sophisticated detail about a labor program, a farm program, a reclamation program and a foreign policy.

Naturally Mr. Dewey thinks pretty well of his own party's historic record. But he is willing to admit in full view of a campaign audience that some Democratic politicians have done some very good things. Moreover he has attained a sense of proportion, rare in a campaign-year politician, that can admit the ability of the U.S. people to get along without relying overmuch on any politician whatsoever. The Dewey projection of America is a confident one, a picture of a people that can see through nonsense, think for itself and generally get along without dependence on Washington leading strings. The good political leader will try to help the people, but he won't imagine he is God.

The projection of a confident America, as it has emerged from the Dewey speeches, is hardly a Pollyanna-ish one, for the Republican candidate has time and again insisted that the attainment of domestic harmony and plenty is dependent on peace in the outer world. The internal and the external crises are interdependent; neither can be solved without relation to the other, and before we can have plenty at home we must first successfully "wage peace" abroad. In face of what has happened after the wartime meetings of the Big Three at Teheran and Yalta, Dewey might easily have waxed eloquent in blaming the present Berlin crisis on Truman's predecessor. But there hasn't been any direct mention of Franklin D. Roosevelt in Dewey's discussions of foreign affairs; at Salt Lake City Dewey contented himself with saying, "It does not advance our purpose to discuss the manner in which the Soviet has been able to pick the fruits of diplomatic victories that were yielded up at that series of secret conferences culminating in Potsdam."

Briefly, then, Dewey has been campaigning with his shirt on. He is assuming that Americans, whether Republicans or Democrats, can keep their shirts on. The approach is as unique in U.S. politics as Republican Vice Presidential Candidate Warren's implied hope for a Democratic party revival, lest we "one day find ourselves struggling under a multiparty system ... that flounders along from crisis to crisis." Such magnanimity may spring from the confidence of easy victory, but whatever its origins it has added a sane dimension to politics. For this relief, much thanks.

IMPASSE IN EUROPE

AT LEAST WE AND OUR FRIENDS NOW KNOW WHERE WE STAND

One thing to be said for existence in these times is that at least we know what is happening to us. History is told in the making, by the makers, to an extent and in a detail which staggers the mind and defies the capacity of men to absorb it all. So it was last week when the State Department published the inside story of the Big Four's failure to settle the Berlin dispute by negotiation. The White Paper of 23,000 words, the Soviet notes and the sundry speeches and oral arguments attending the Western powers' subsequent appeal to the U.N. comprise a massive and enlightening record. Now, whatever happens, we know where we stand.

Beyond any further doubt we know that on issues of vital interest there can be no true negotiation with a determined and declared aggressor. Munich and Hitler taught exactly that in 1938, but, incredibly, the lesson was overlooked or forgotten. We have had to learn it again, and the painful process seems to have been completed during our final attempt at negotiation in Moscow. Negotiation was hopeless because there was nothing to negotiate. It could not have been otherwise since the Soviet object from beginning to end was to drive the Western powers out of Berlin and then out of Germany. At points of fundamental conflict the aggressor can be forced to give way. But he cannot be persuaded to give way.

Our statesmen have also acknowledged the failure of the Big Powers to make the peace. The theory at the end of World War II was that the principal victors would make the peace, at the same time creating a United Nations to maintain it. That twin conception is now dead. If there is a formal "peace" it must be made by the U.N., which was never designed for the task and is manifestly unequal to it, or separately by the anti-Soviet powers, which is another way of saying that there will be no peace until the Soviet conflict is resolved.

The embryo military union announced last week by the governments of Great Britain, France, Belgium, the Netherlands and Luxembourg raises an immediate problem for the U.S. These countries have not wholly joined their military forces, but their military ministers have agreed to set up a permanent joint planning staff and provide for eventual combined command under the "chairmanship" of Field Marshal Montgomery. This they have done partly as a matter of common sense and partly at our insistence. And they have done it in full recollection of what President Truman said on March 17 in welcoming the Brussels alliance: "I am sure that the determination of the free countries of Europe to protect themselves will be matched by an equal determination on our part to help them to protect themselves." The Europeans have read this statement to mean that we would help to arm their forces.

So far, so good. But—do we really intend to arm the European alliance? Do we even think it worthwhile, if despite all we and they may do in the time at our disposal the Red Army is still overwhelmingly capable of taking Western Europe? These are large and troubling questions in Washington, and our European allies know it. The knowledge, and our justified uncertainty, have already stimulated a corrosive half-fear in Europe that we may not or cannot come effectively to their aid. Unchecked, this uncertainty could undermine our whole position and vitiate all that Marshall aid has done for us and for Europe. The questions must now be answered, firmly and quickly, and the decisions must be clearly conveyed to the governments and peoples concerned.

As a matter of fact our Washington planners have pretty well made up their minds. It has been decided, Congress willing, to formalize our support of the new alliance and to lend-lease all the arms that we can actually deliver to its members within the next year or so. Assuming that we face a continued period of tension short of war, this investment will be well worthwhile as a supplement to our economic program in Europe. It will be worthwhile even if it falls short of insuring the final defense of the Continent. Our European allies are to be applauded for what they have just done in their own and our interests. They may confidently expect that the American people, once they are told just what is needed, will provide all practicable support.



TAFT THE MUGGER

Candidate Earl Warren (*left*) was dead serious. Senator William Knowland (*center*) was all ears. But Senator Robert Taft, the unofficial host for this speech from the Ohio capitol steps, was as playful as a kitten and twice as distracting. All the while Warren spoke Taft grinned, grimaced and waved to his friends. He seemed to be repeating in pantomime a comment he made previously about Warren's gentle, nonpartisan campaign—"You know that is exactly contrary to everything I stand for."

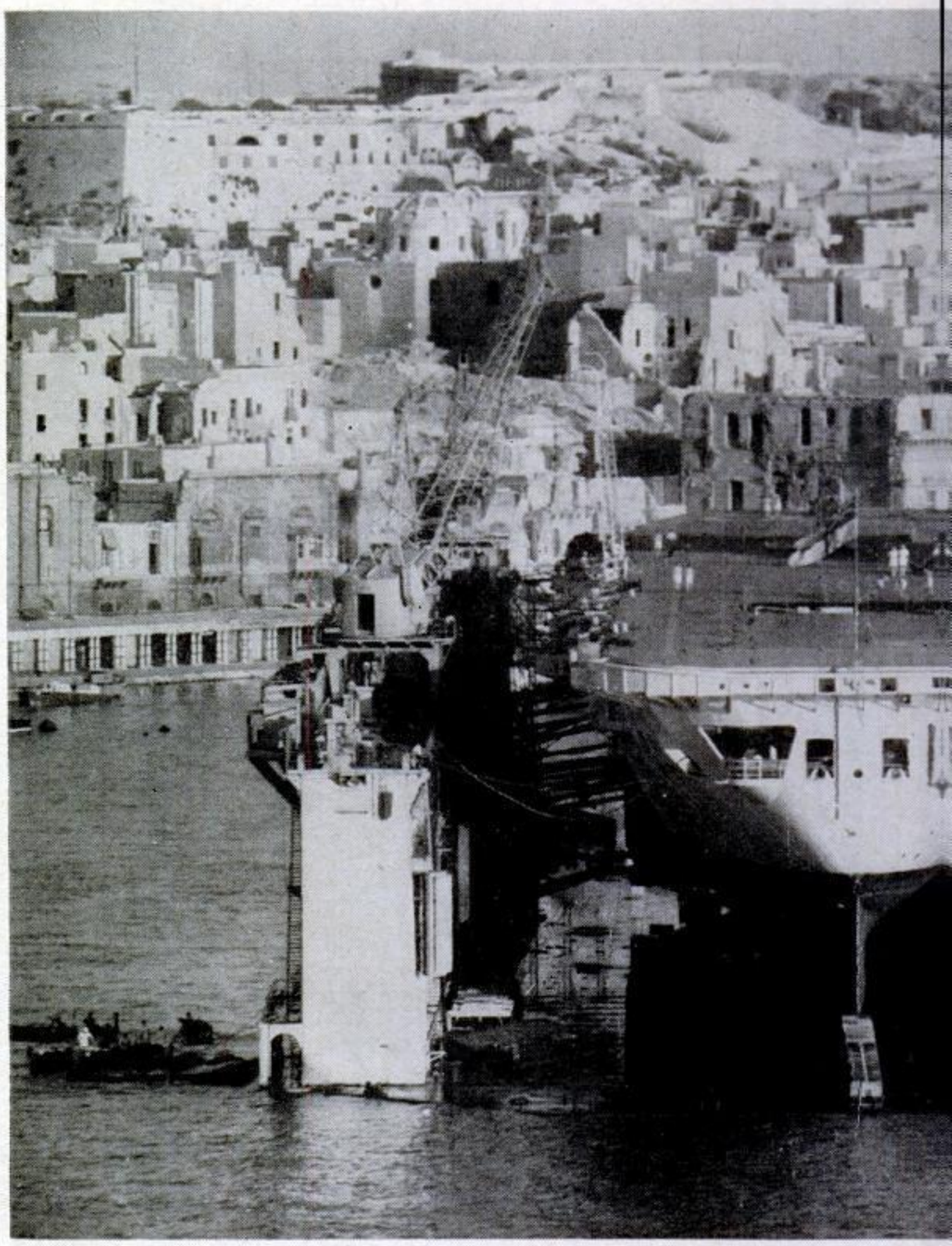
Copyrighted material



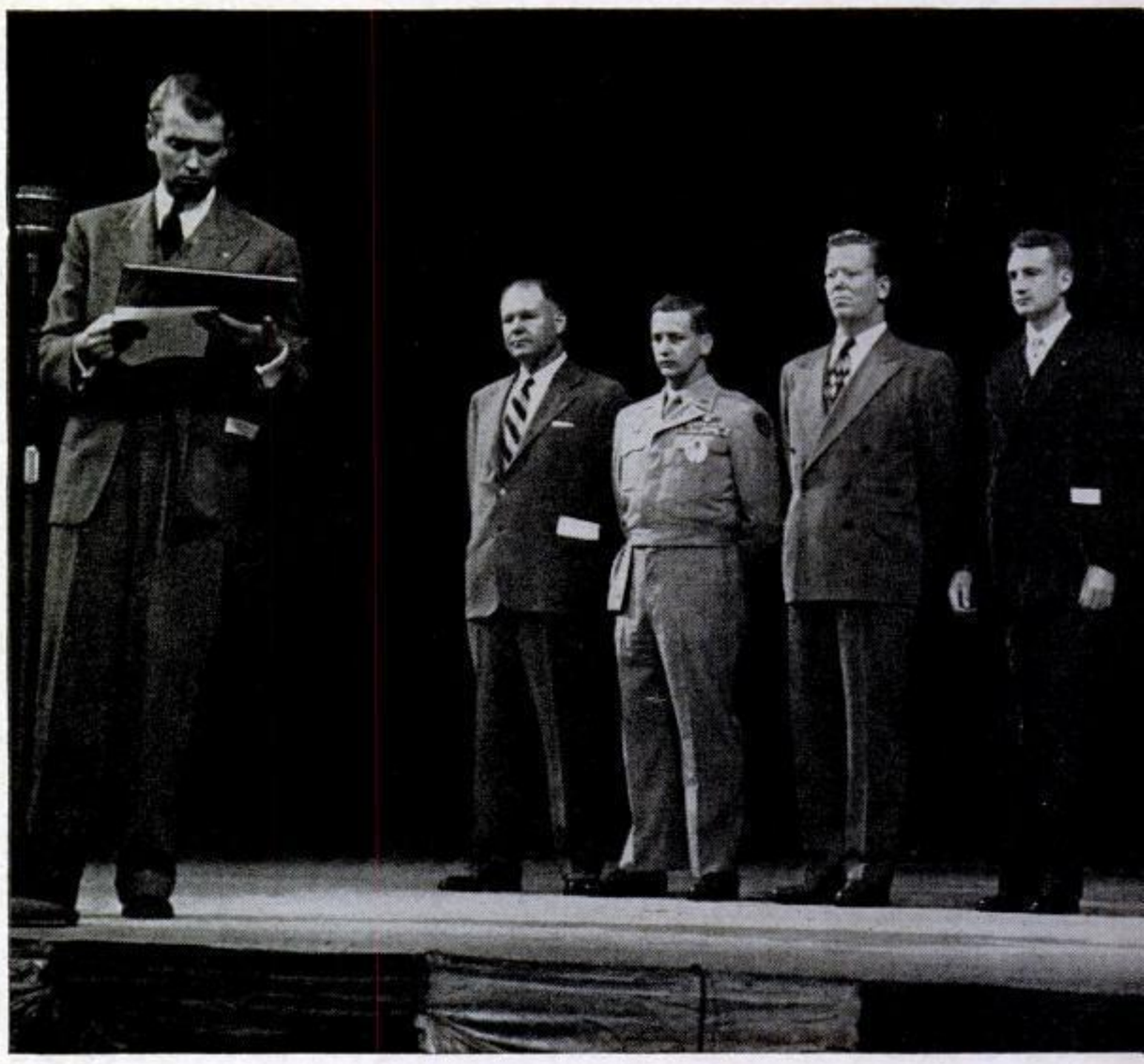
RED KNIGHTS These two men from Siena got all dressed up in medieval armor for a very special purpose—to help show the strength of Italy's Communists. The Communists did not want to be outshone by the Catholic Action, which gathered 400,000 strong in early September for demonstrations in favor of democracy. So last week the Communists replied with an all-day pageant and athletic exhibition—which attracted 150,000 people. The knights performed in a mock tournament called the "Joust of Saracens," a type of pageantry which has been preserved for centuries in Siena.



LINE-UP OF DEBS In St. Louis last week society broke away from its dances to stand in line (*above*) for X-rays. Some even made the chauffeur come in too. Purpose: to make the rest of St. Louis conscious of tuberculosis and willing to get X-rayed themselves.



REPAIR SERVICE The British aircraft carrier *Ocean* becomes the first customer of a big floating dock recently installed in the harbor of Valletta on the island of Malta. The ship apparently struck a buoy on arrival for duty with the British Mediterranean fleet. Within



LINE-UP OF HEROES When the Air Force Association threw a reunion last week in Madison Square Garden, everyone from Margaret O'Brien to Gypsy Rose Lee got on stage to perform. But the impressive moment was provided by the veterans themselves.

Copyrighted material



half an hour the new dock raised the ship clear of the water into this odd position, which enabled workmen to inspect keel, propellers and rudder. In background are stone buildings of the bomb-scarred city.



Eight of the 38 World War II Air Force winners of the Congressional Medal of Honor, some tall, some short but all heroes, stood on the platform (*above*) and listened to the thunderous applause of the crowd.



END OF A STATE At an airport in Bolarum Major General Syed Ahmed El Edroos (*below right*), army chief of Hyderabad, cordially shook hands with the Indian Army's Lieutenant General Sir Maharaj Shri Rajendrasinghji. The two officers, dressed in British-type uniforms, met after the defeat of Hyderabad. The state had quit after four days and 13 hours of "police action." To the predominantly Hindu people of Hyderabad all this was more a relief than a tragedy. They seemed pleased to be rid of the absolute rule of their Moslem lords. To the comptroller (*walking sadly above*) for the Prince of Berar (the Nizam's son) it was a grievous blow. But the prince was confident of the future. Offering ponies to the "invaders," he said, "We must get polo going again."



Copyrighted material



GENERAL CHIANG CHING-KUO AT HIS DESK

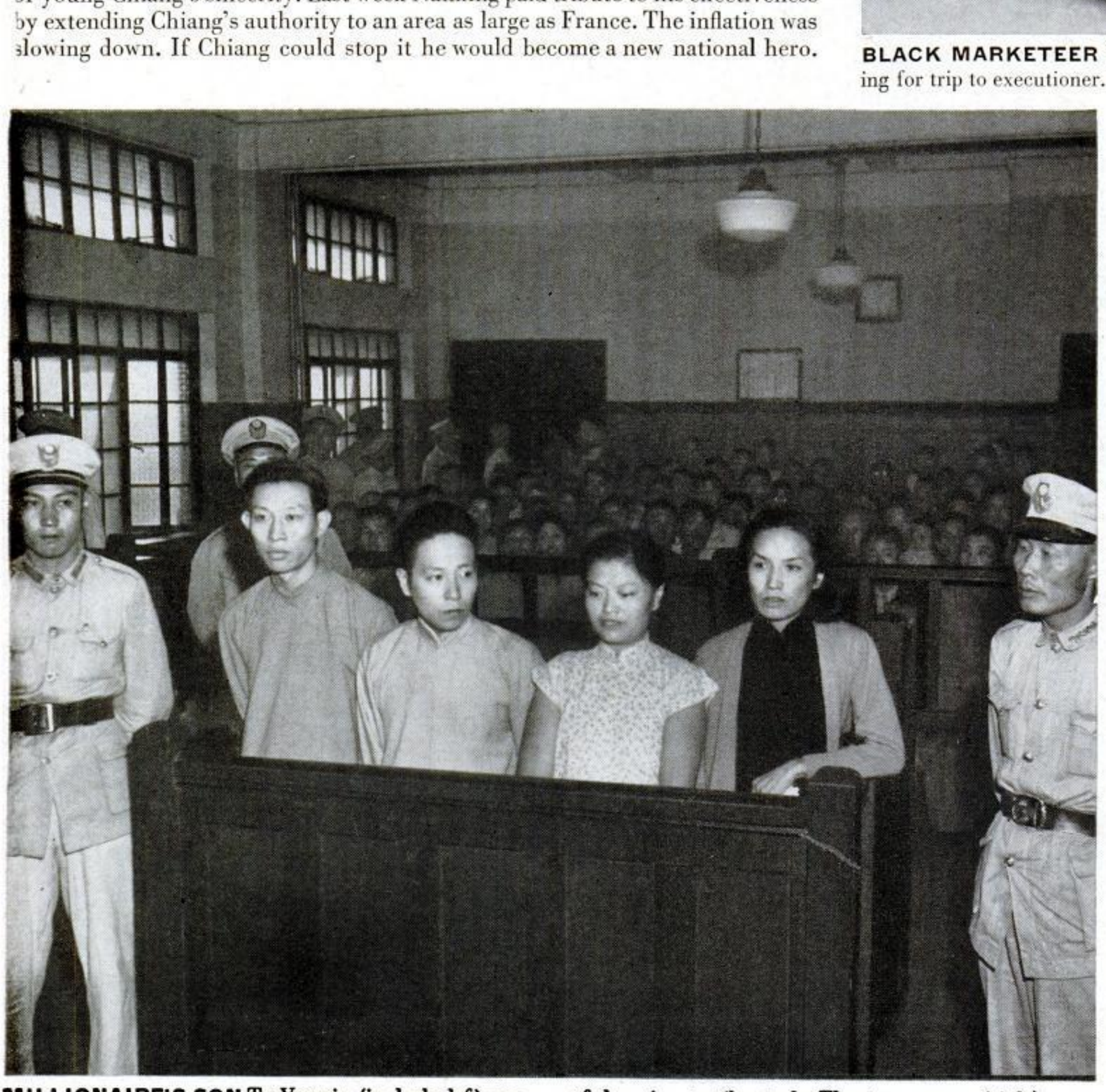
DEATH TO PROFITEERS

Gimo's son leads a shooting war on China's inflation

On Sept. 24 a man named Wang Chun-cheh was shot to death by a police executioner in Shanghai (*right*). The execution created a sensation among the Chinese because Wang was a well-known merchant, a millionaire and a black-market profiteer. In Wang's fine home his family cried, but their tears made no impression on the man responsible for Wang's death. When Major General Chiang Ching-kuo (*above*), the eldest son of Generalissimo Chiang Kai-shek, came to Shanghai in August to try to enforce currency reforms, he proclaimed as his motto: "I would rather see one family cry than to see a whole street weeping." These were fine words, but most of Shanghai's rich *taipans* did not take them very seriously. The first big shock came when Chiang arrested the son of the city's wealthiest businessman (*below*). Wang's execution ended any doubts of young Chiang's sincerity. Last week Nanking paid tribute to his effectiveness by extending Chiang's authority to an area as large as France. The inflation was slowing down. If Chiang could stop it he would become a new national hero.



BLACK MARKETEER Wang Chun-cheh (*center*) is led from Criminal Court Building for trip to executioner. He was convicted by court of illegal currency transactions.

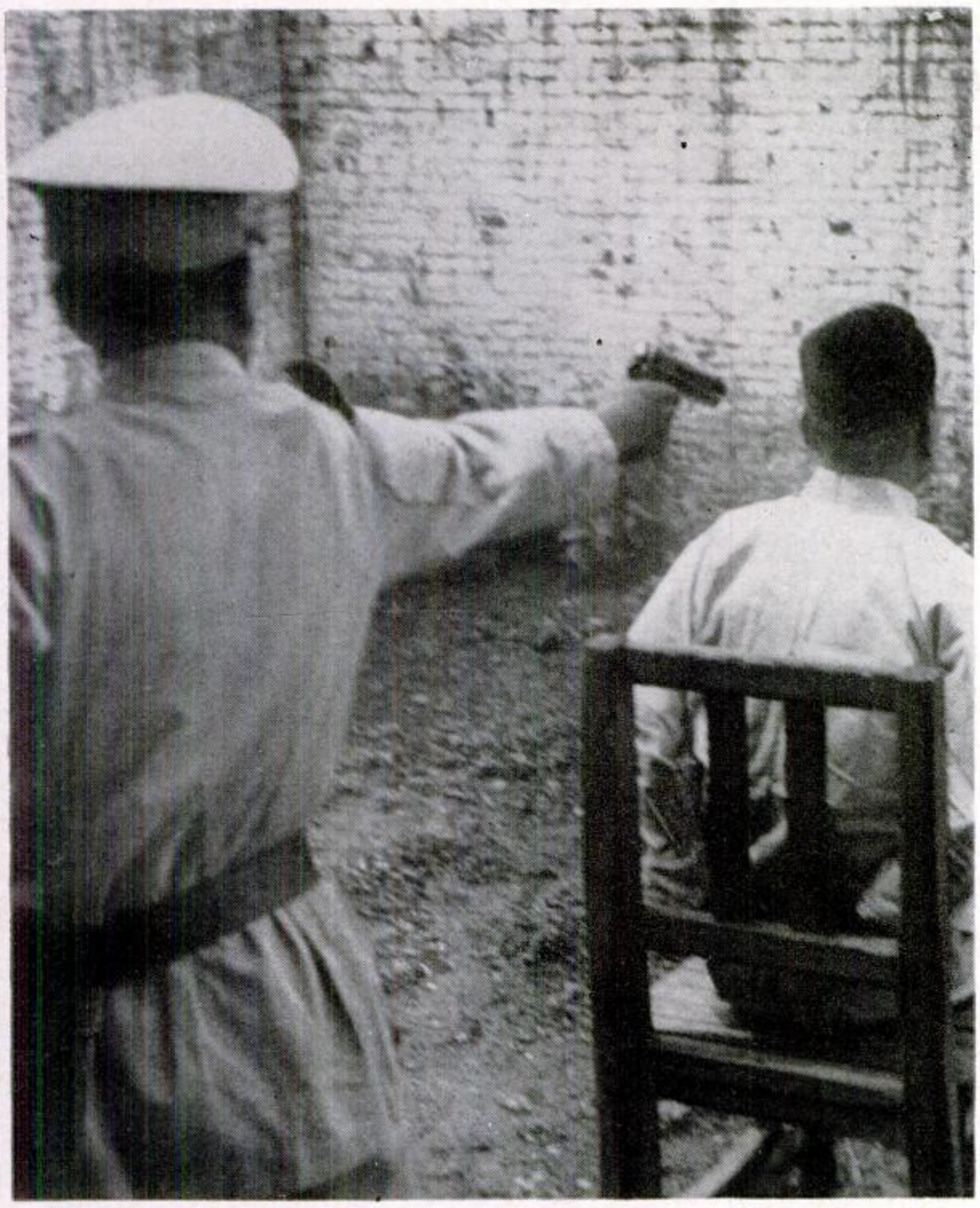


MILLIONAIRE'S SON Tu Vee-pin (in dock, *left*) was first major target of Chiang Ching-kuo, who accused him of dumping textile stock. The two women (*right*) were accomplices. Tu is the son of political boss Tu Yeuh-sen.



"YELLOW OX" GANG, a group of minor profiteers dealing in fixed-price commodities, also falls into Chiang's

Copyrighted material



IN DEATH CHAIR, Wang awaits executioner's bullet. Arrested before Chiang Ching-kuo's arrival in Shanghai, Wang had expected a fine or at the most a light jail sentence.



AFTER THE SHOOTING Wang's body lies near chair. Chiang's war-against-the-rich statements, followed by Wang's execution, frightened many speculators out of business.



wide net. Suspected gangsters are shown here being interrogated by investigators in a Shanghai police station.



ANTI-INFLATION PARADE is staged by Chiang to mobilize popular support for his drive. Speaker, impersonating a hoarder of essential commodities, stands on wooden coffin and harangues the crowd on evils of hoarding.

Copyrighted material





EXPLORERS THEN AND NOW show how arctic fashions have changed within 40 years. In 1909 Peary's crew (*left*) wore bulky fur suits because they had to follow dog sledge on foot across polar pack. Today's explorers (*right*) wear light but windproof clothing and travel from ship to shore in the enclosed cabin of a helicopter (*background*).



PEARY wore this heavy fur suit when he walked across ice to Pole.

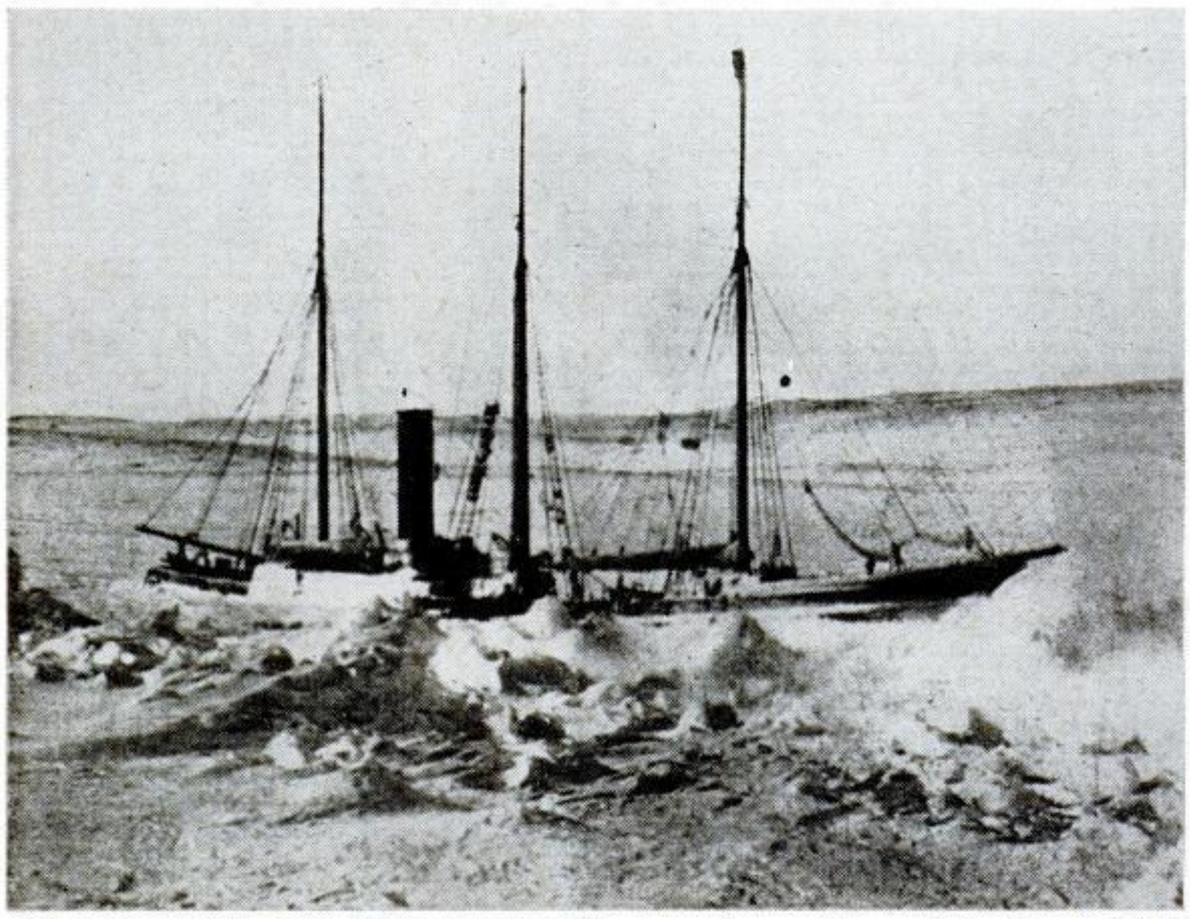
PEARY'S CAIRN IS FOUND

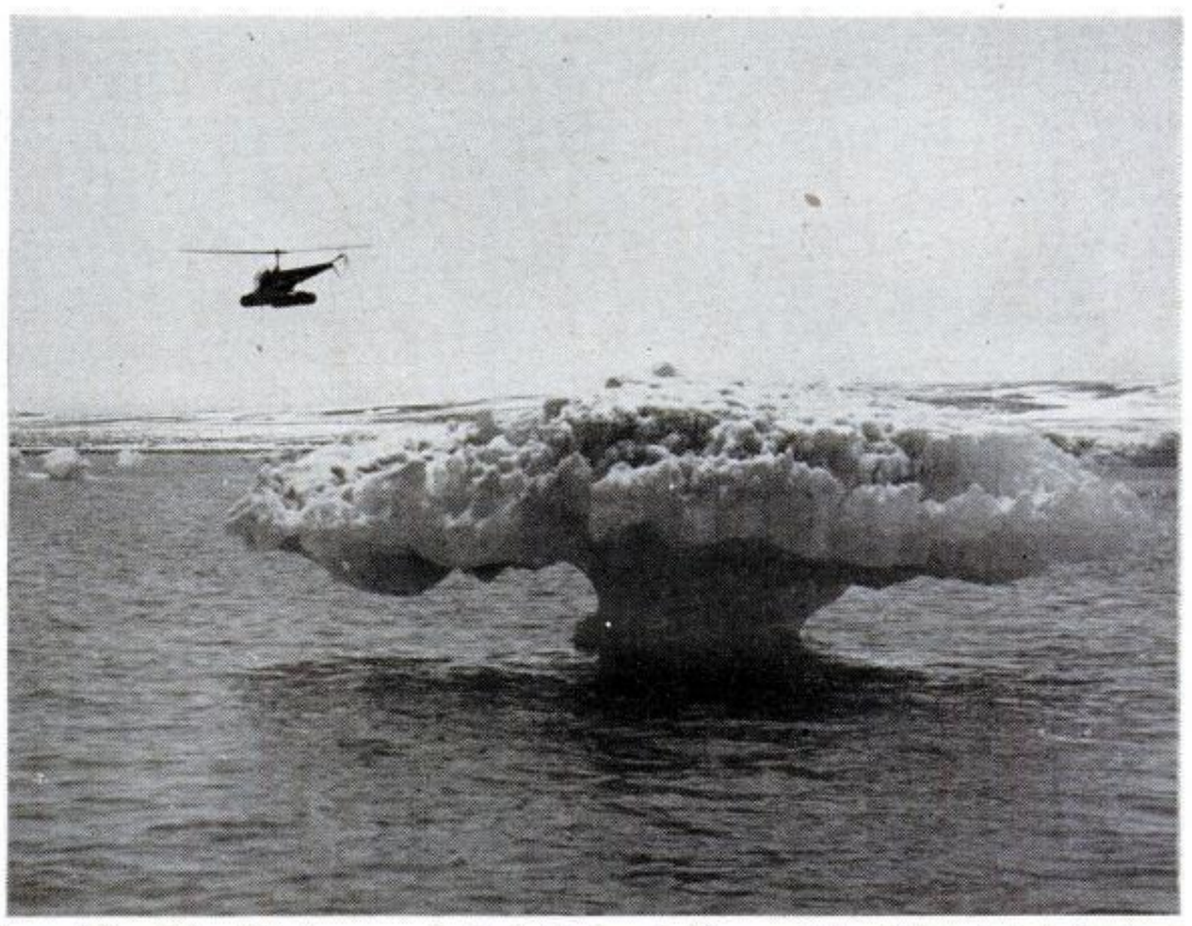
Helicopter-equipped task force locates 43-year-old record of his polar expedition

In the early fall of 1905, Commander Robert Peary's ship *Roosevelt* nosed her way into Robeson Channel and hove to off Cape Sheridan, 550 miles south of the North Pole. Commander Peary was making an attempt to reach "90 North," geographical top of the earth. Landing on the rocky, lonely shore of Cape Sheridan, he discovered in a cairn the written record of a previous explorer, Britain's Sir George Nares. Peary took the original, left a copy with his own handwritten report in a new cairn. Three years later Peary returned to the Arctic, this time became the first man to reach the Pole.

In the late summer of this year a U.S.-Canadian task force nosed its three ships into the same waters off Cape Sheridan. The task force was on a mission to supply weather stations already there and to look for sites for new ones. But the officers knew of Peary's records and were on the lookout for his cairn. They were well equipped for exploring ashore. But landing parties had their dangerous moments, especially when the icebreakers had to dash for open water and leave crewmen ashore until helicopters could pick them up. With only two days left before oncoming winter weather would force the ships to leave for good, the discovery was made. All the stranded men had been flown from shore to ship except Charles Hubbard, a former Harvard football captain who is now chief of the Weather Bureau's arctic operations. As his helicopter started toward the ship, he spotted two tall cairns. Dropping beside them, he tore the rocks apart, found nothing. Then, in a smaller one nearby, he found an old Scotch whisky bottle. In it was the record Peary had left behind 43 years ago.

The documents were taken aboard ship and copied. Then the copies were flown ashore and put in a new stone cairn, there to wait through more arctic seasons until a new discoverer comes into Robeson Channel off Cape Sheridan's bleak coast.





PEARY'S SHIP AND HELICOPTER illustrate the modernization of exploration methods. Peary's expedition used the *Roosevelt* (*left*), a sailing ship with steam auxiliary. If any crewmen got stranded ashore they were lucky to be found. Navy and Coast Guard darted ashore by helicopter (*right*) and easily communicated with land.

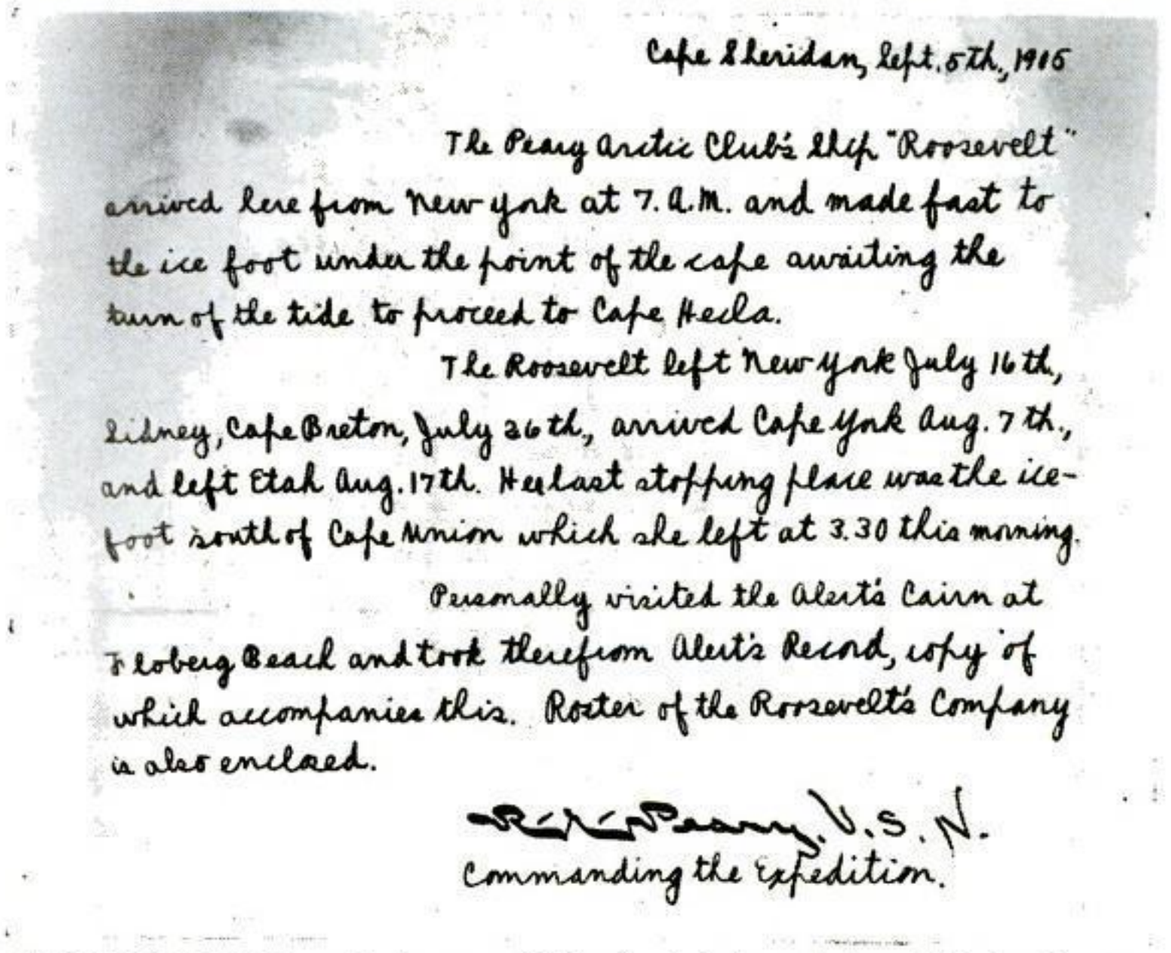
Copyrighted material



STRANDED MEN, left ashore at Dumb Bell Bay when shifting icebergs made the ships steam into safer waters, are evacuated by helicopter. The men were taken out, one by one, as long as weather permitted. In this case helicopter had to give up, leaving five men behind for two days. From rescue helicopter Hubbard spotted Peary's cairn.



PEARY CAIRN, made of rocks that littered the landscape, is marked with an R for the ship *Roosevelt*. In right background is the helicopter from which men spotted the cairn.



Cafe Sheridan, Sept. 5th, 1905

The Peary Arctic Club's Ship "Roosevelt" arrived here from New York at 7. A.M. and made fast to the ice foot under the point of the cafe awaiting the turn of the tide to proceed to Cape Hecla.

The Roosevelt left New York July 16th, Sidney, Cape Breton, July 26th, arrived Cape York Aug. 7th., and left Etah Aug. 17th. Her last stopping place was the ice-foot south of Cape Union which she left at 3.30 this morning.

Personally visited the Alert's Cairn at Floberg Beach and took therefrom Alert's Record, copy of which accompanies this. Roster of the Roosevelt's Company is also enclosed.

R. E. Peary, U.S.N.
Commanding the Expedition.

PEARY'S RECORD, with signature Hubbard spied through the whisky bottle, gives by its date proof that Peary was here before heading north on his 1905–06 expedition.



FRIGHTENED MUSK OX lumber about in a confused circ'e as the helicopter hovers over them. The crewmen of the expedition saw white wolves, one of which kept ahead of a helicopter for an hour at 45 mph. They also saw arctic rabbits that, when frightened, raced ahead for a while on all fours and then got up on their hind legs and really ran.

Copyrighted material



IN LONDON IN 1947 DURING INDEPENDENCE TALKS THE BURMESE MINISTERS WERE FULL OF BROTHERLY LOVE AS THEY POSED WITH CLEMENT ATTLEE (LEFT CENTER)

THE CASE OF THE VANISHING BURMESE MINISTERS

In January 1947 six Burmese ministers (*above*) went to London seeking independence. Although the British had some misgivings about it, inasmuch as Burma teemed with quarreling leaders who could get together on almost nothing, independence was agreed upon. Thereupon trouble began in earnest for the six ministers. First, Thakin Ba Sein resigned in February and then there were five. In May, U Ba Pe followed his example and there were four. Then in July 1947 real trouble started when someone assassinated U Aung San and there were three. The same gunman killed Thakin Mya (and five other cabinet members as well) and then there were only two. In May 1948 U Saw was hanged for murdering U Aung San and Thakin Mya, and then there was one—U Tin Tut. Although several people tried to kill him he survived for four months more, but on Sept. 17 someone planted a bomb in his automobile, and then there were none. However, Burma still had her independence, just as the British still had their misgivings.

Copyrighted material

THE NATIONAL GUARD DEFENDS AMERICA

"I enjoy Chesterfields because they're really Milder"

Jane Wyman

STARRING IN
"JOHNNY BELINDA"
A WARNER BROS. PRODUCTION



WHY... I smoke Chesterfield

(FROM A SERIES OF STATEMENTS BY PROMINENT TOBACCO FARMERS)

I have done business with Liggett & Myers for over 40 years. They buy the best crops in the house at the auctions.

I am exclusively a Chesterfield smoker. I think they are the best cigarette made.

Allin McDowell

TOBACCO FARMER, NICHOLASVILLE, KY.

ALWAYS MILDER — BETTER TASTING — COOLER SMOKING

Always Buy CHESTERFIELD

RIGHT COMBINATION ☆ WORLD'S BEST TOBACCOS

Copyright 1948, Liggett & Myers Tobacco Co.

Copyrighted material



Drinks practically label themselves... when you make them with Paul Jones. Each sip clearly says—"here's smooth-tasting Paul Jones...the whiskey that's *first of all for flavor!*"

Paul Jones

FIRST OF ALL... FOR FLAVOR!

FINE BLENDED WHISKEY. 86 Proof. 72½% grain neutral spirits. Frankfort Distillers Corporation, N. Y. C.

Copyrighted material

PEOPLE



VISITOR Sir Stafford Cripps (*left*), Britain's Chancellor of the Exchequer, pays a friendly call on Paul Hoffman, head of ECA, with whom it pays to be on good terms. Sir Stafford, in the U.S. for a World Bank meeting, alarmed Washington hostesses because he is a vegetarian. But the British Embassy averted any serious crisis by giving out the recipe for his favorite dinner dish, called muesli. Muesli is made of crumbled Shredded Wheat biscuit sprinkled with raw oatmeal and nuts and topped with grated apple, tomato juice or the juice of half a lemon. Sir Stafford likes it best served with a bottle of yoghurt.



WADER Georges Bidault, the former French foreign minister, removes his shoes and socks before paddling through a stream in southern France, where he has been spending a vacation far removed from the government crisis which has kept Paris on edge.



SWIMMER Winston Spencer Churchill is barely visible above the placid water of the Mediterranean Sea as he splashes about with a French poodle named Fluffy. The photograph was made at Monte Carlo, a last stop on his six-week Mediterranean vacation.

CONTINUED ON NEXT PAGE

Copyrighted material




© 1948 KING FEATURES SYNDICATE

RUSSIAN SCHOOLTEACHER Mrs. Oksana Kosenkina, badly injured when she jumped to escape from the Soviet consulate in New York last August, shows evidences of rapid recovery in latest photograph at Roosevelt Hospital. Last week she was joined by a sister from London whom she had not seen for 30 years.



LOS ANGELES MAYOR Fletcher Bowron celebrates his tenth anniversary in office by accepting in rapid order 1) a hat made of banana leaves sent by a Hawaiian admirer, 2) leis of orchids from the same source and 3) a kiss from a Pan American stewardess who delivered the gifts to him in California last week.

CONTINUED ON PAGE 50

Copyrighted material

Wonder-working lotion brings new beauty to your WHOLE HAND!



WORKS WONDERS! Lanolin-enriched for *extra* effectiveness, New Hinds Honey and Almond Fragrance Cream keeps your *whole hand* feeling soft in spite of ravages of work and water. Use it to smooth elbows, arms, legs . . . try it as a powder base. Use Hinds to help protect babies' and children's skin from chapping! 4 sizes, 10¢ to $1.00.

COPR. 1948 LEHN & FINK PRODUCTS CORP.



Hinds

Honey and Almond Fragrance Cream

NOW IN NEW LARGER BEAUTY BOTTLE

Copyrighted material

Sleep in the fresh crisp whiteness of a Daisy Field

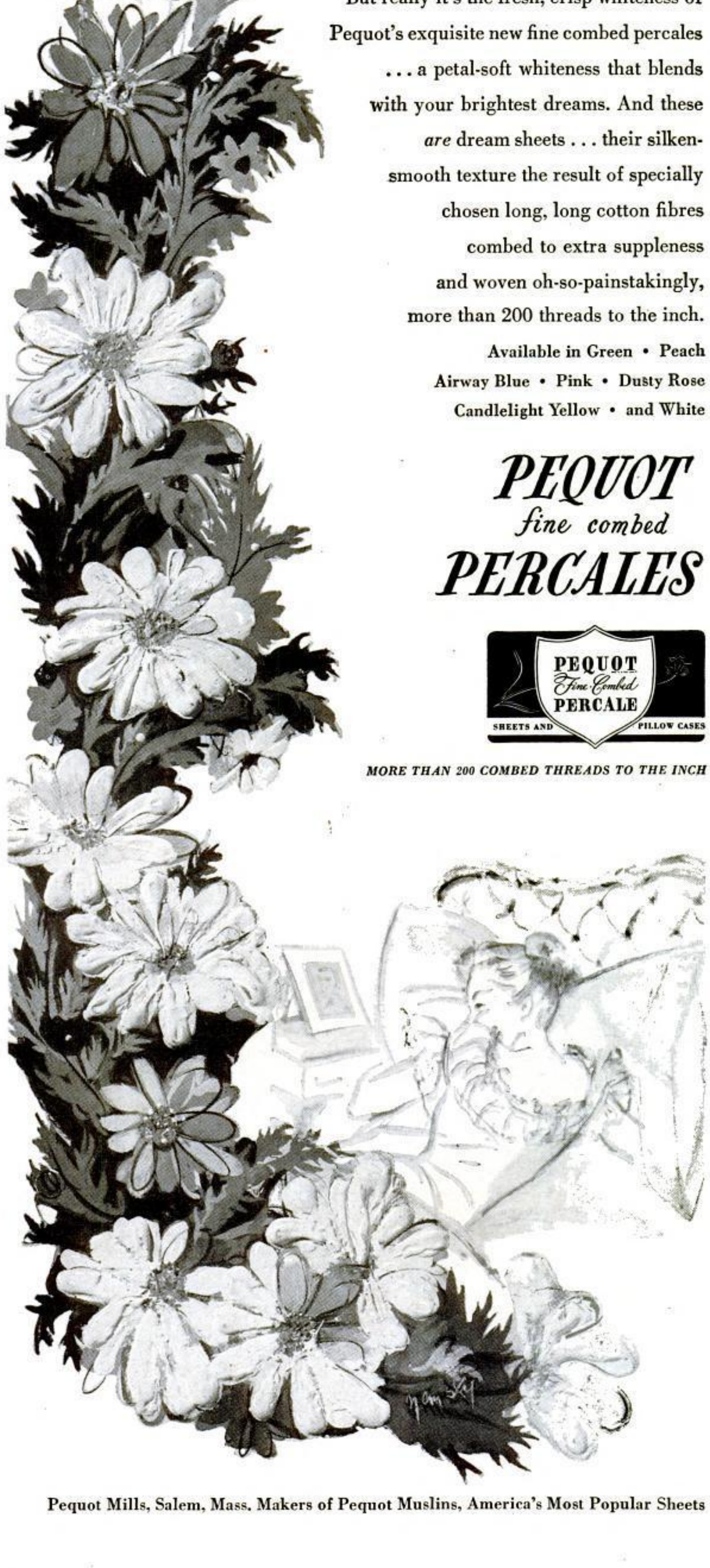
But really it's the fresh, crisp whiteness of Pequot's exquisite new fine combed percales . . . a petal-soft whiteness that blends with your brightest dreams. And these *are* dream sheets . . . their silken-smooth texture the result of specially chosen long, long cotton fibres combed to extra suppleness and woven oh-so-painstakingly, more than 200 threads to the inch.

Available in Green • Peach
Airway Blue • Pink • Dusty Rose
Candlelight Yellow • and White

PEQUOT
fine combed
PERCALES

PEQUOT Fine Combed PERCALE
SHEETS AND PILLOW CASES

MORE THAN 200 COMBED THREADS TO THE INCH



Pequot Mills, Salem, Mass. Makers of Pequot Muslins, America's Most Popular Sheets



"LOVER BOY" AND THE LADY

On Sept. 29 at 1 a.m. Mrs. Sonja Loew, divorced wife of a theater magnate, returned to her hotel suite in New York to find three men waiting for her. While two looted the suite, one, whom she described as tall, handsome and "so gentle and so sweet," stroked her hair soothingly as he tied and gagged her. ("Please, darling . . . turn your little head and open your little mouth.") Twenty hours later the thugs were in the lineup and Mrs. Loew was counting her jewels and exclaiming, "I'm hysterical" (*above*). The breezy New York *Daily News* took one look at the handsome bandit (*below, right*), jeered, "Lover Boy."



Copyrighted material

Topflight performance
at a down to earth price

HERE'S BRILLIANT PERFORMANCE for AM and FM radio and for records! New features add to your pleasure and convenience! And look at the simple yet graceful lines of the cabinet, the beautiful graining of the polished wood, the dignity of the 18th Century styling! Take your choice of three lovely hand-rubbed finishes—mahogany (above), walnut or, at slightly higher cost, modern blond, all with a roomy record compartment. AC operation.

See and hear this new Victrola 8V112 at your RCA Victor dealer's. Compare it for value with *any* . . . yes, *any* other make of radio-phonograph on the market!



FM-AM Radios

Victrola 8V112 has not only standard but also static-free FM radio with RCA Victor's simpler, more sensitive Frequency Modulation circuits. Big 12-inch speaker, ample power and volume. And—here's a test of radio quality—superlative tone even at low volume levels. Radio controls tilt out conveniently.

It has the "Golden Throat"



Only RCA Victor instruments have this precise 3-way balance of amplifier, speaker and cabinet. It gives you radio tone so true that even trained musicians could not tell it from an "In Person" performance. It's the finest tone system in RCA Victor history—and only RCA Victor has it!

Tune in Robert Merrill, singing "The Music America Loves Best". . . Sunday afternoons on your NBC station.

It has the new Velvet Action record changer



All-Automatic action! Just open the door and the record changer glides out—glides in again smoothly, *gently*, as you close it. There's not a chance of jarring your precious records! Put on as many as 12 10-inch or 10 12-inch records. No needles to change with RCA Victor's permanent-point "Silent Sapphire" pickup.

It has the Magic Monitor



Now you can smooth out surface noise that's present in even the finest recordings. RCA Victor's Magic Monitor smooths out this unwanted sound. Old records take on new beauty! New ones, like RCA Victor's Leonard Bernstein recording of Gershwin's *An American in Paris*, are perfection!

ONLY RCA VICTOR MAKES THE VICTROLA

"Victrola"—T. M. Reg. U. S. Pat. Off.

RCA VICTOR

DIVISION OF RADIO CORPORATION OF AMERICA

Copyrighted material

For out-of-this-world desserts



Hunt's Heavenly Peaches

These "Peachies" are easy to make, heavenly to eat. Just slice off the tops of cup cakes . . . put on a spoonful of whipped cream, half of a Hunt's heavenly peach, and a dab of jam or jelly. *Company* dessert at an *everyday* price! For your grocer sells Hunt's peaches at—

Down-to-earth Prices! So take a hint: get Hunt's heavenly peaches for your money! Your grocer has 'em—your family will love 'em!

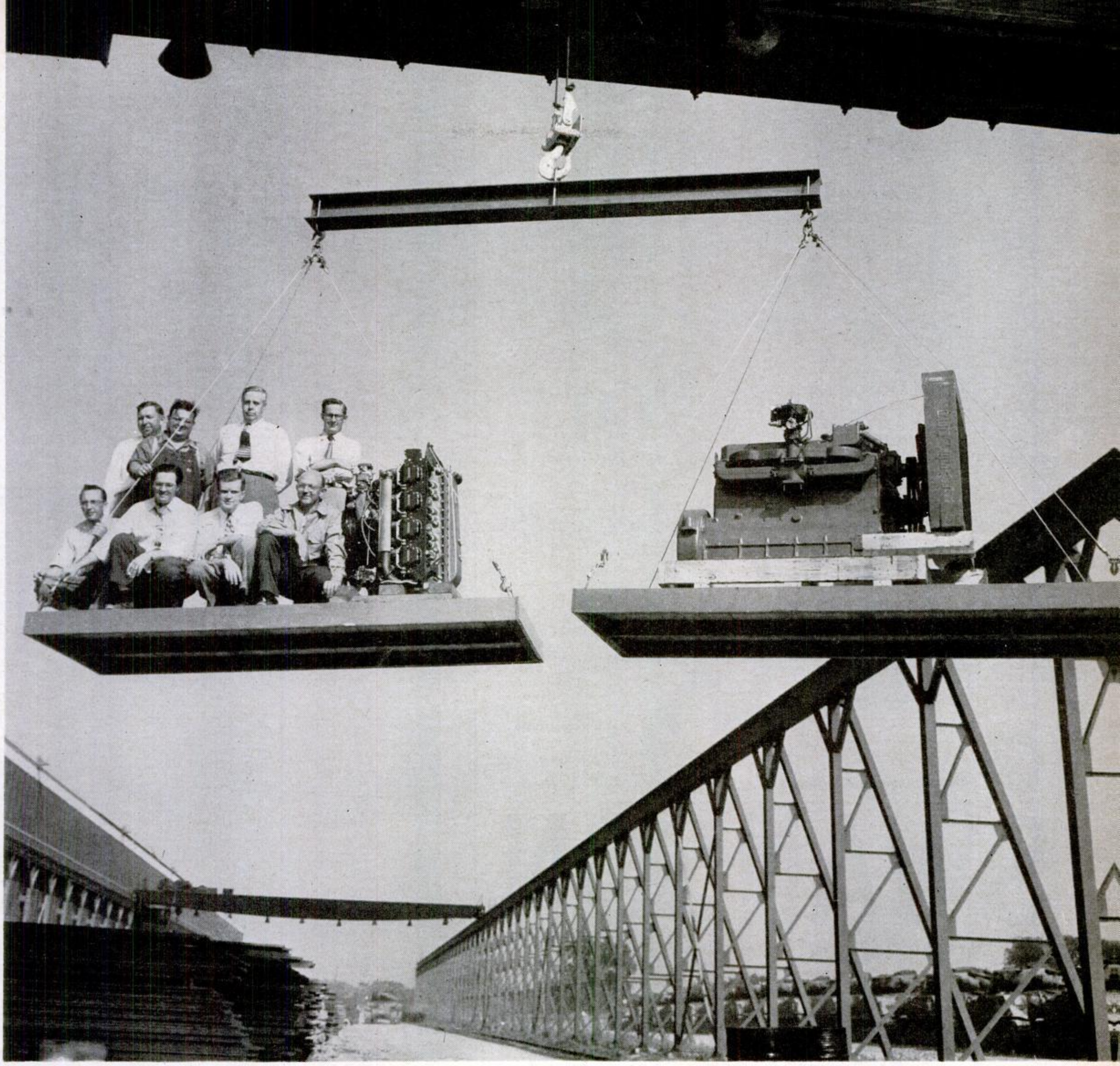


Guaranteed by Good Housekeeping

Hunt-for the best

Hunt's Fruits • Vegetables • Tomato Products *Hunt Foods, Inc., Los Angeles, Calif.*

Copyrighted material



NEW CONTINENTAL 250-HP ENGINE WEIGHING 777 POUNDS PLUS EIGHT MEN BALANCE A STANDARD ENGINE OF THE SAME HORSEPOWER WHICH WEIGHS 2,400 POUNDS

ONE ENGINE FOR EVERYTHING

The Army's new small, light motor will power tanks, trucks and guns

Although the U.S. is the world's biggest producer of motors, it found itself in World War II without enough of any single engine to power even a sizable part of the bewildering variety of its military vehicles. This proved a splitting military headache; the medium tank, for example, had to be equipped with six different engines requiring six sets of tools, six sets of spare parts and six different types of maintenance know-how in the field. At war's end the Army promptly set about to correct this.

Last month the answer was unveiled at the Continental Motors Corporation in Detroit. After five years' research Continental had developed a new all-purpose Army engine with remarkable qualities. It is air-cooled so that it operates equally well in Arctic or tropics. It weighs only about a third as much as liquid-cooled engines of the same horsepower (*above*) and it is only a third as big. It can be made with two sizes of cylinders and in a variety of cylinder combinations, making it adaptable to anything from tanks and trucks to self-propelled guns and flame throwers. All the parts are basically alike and most of them interchangeable; an entire cylinder assembly can be removed and replaced in a short time (*next page*). The first models will go to the Army, but civilian bus and truck companies are also eager to try them. Continental thinks that in smaller form the new motor may appear in U.S. passenger cars in from three to five years.



ENGINE DESIGNERS E. A. Hulbert (*left*) and Carl Bachle work beneath a poster which explains how their simplified new engine reduces necessary spare parts.

CONTINUED ON NEXT PAGE

Copyrighted material



←**INDOOR PICTURES** are easy to take with your Argus C-3. Simply plug in flash attachment and you're ready to shoot.

←**FLEETING SMILES** — wind-blown hair; capture and keep them with your action-stopping C-3. You get sharp, clear shots on every roll.

←**YOU'RE FOOL-PROOF** when it comes to focus. C-3 rangefinder is lens-coupled for lasting accuracy.

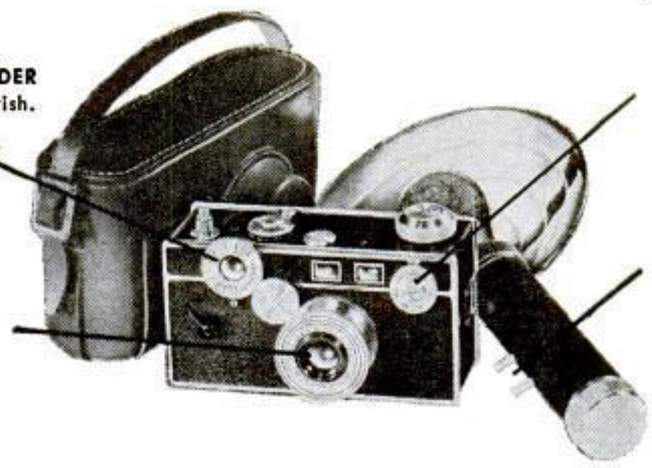
$60.50 Plus Tax

CARRYING CASE $8.50

Your **argus c-3** *has everything!*

SPLIT-FIELD RANGEFINDER is a feature you'll cherish. No more fuzzy photos.

FAST F3.5 LENS, Anastigmat, coated, color-corrected, so you can get brilliant, natural color; and tone-true black and whites.



SHUTTER SPEEDS from 1/10 to 1/300. Fast enough for exciting action. Slow enough for sparkling 'studies'.

FLASH SYNCHRONIZATION is built-in for better pictures any time, anywhere, in any weather.

ARGUS, INC.
ANN ARBOR, MICH.

argus

More people buy **argus c-3** *than any other Fine 35mm Camera*

SWANSON

JUST HEAT AND SERVE this home-style chicken delight — tender pieces of chicken swimming in *real butter* gravy. 3 cans equal approximately the meat from a whole chicken. Try it—today!



TENDER, JUICY meat, boned raw and pressure-cooked in the container—Swanson Boned Chicken (or Turkey)! Ideal for casseroles, pot pies, a la king, sandwiches and many more tempting, economical dishes. Each 6 oz. can equals 1½ pounds of ordinary "dressed" chicken or 1 pound "dressed" turkey.



4 EXCITING WAYS TO ENJOY CHICKEN!



PENNY, the Hen, SAYS:
So easy to serve, so economical so wonderfully delicious!

WHOLE CHICKEN pressure-cooked in rich *real butter* gravy, ready to heat and serve. Available in 3 lb. 4 oz. size or in new large 4½ lb. size.



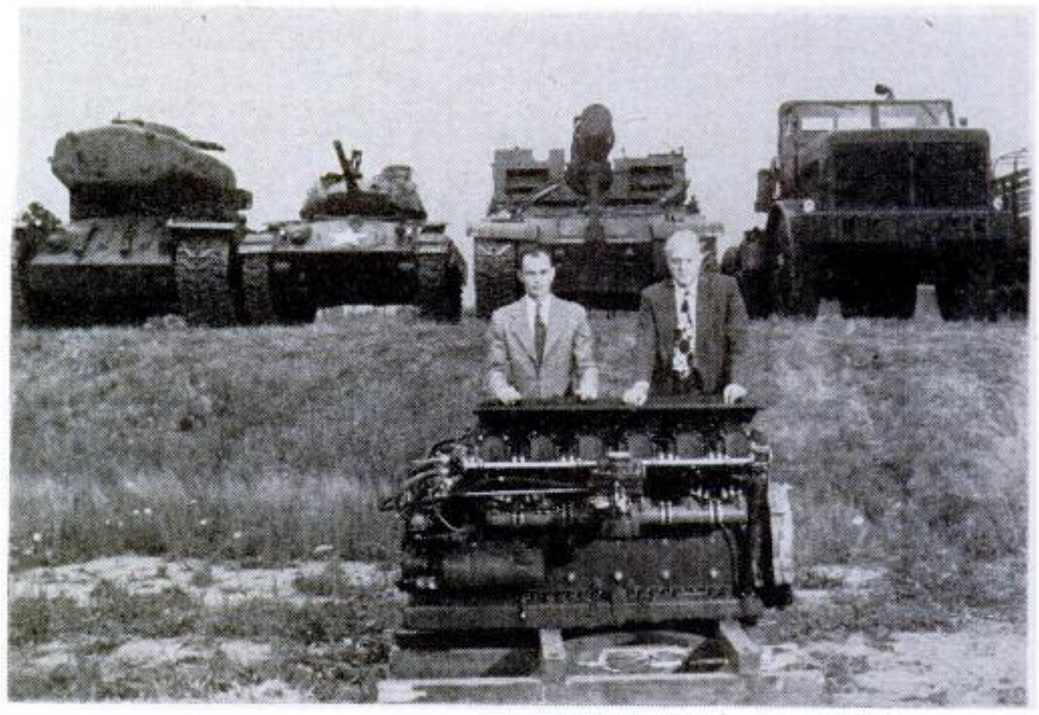
NOW... SWANSON'S SWANCO MARGARINE
SWANSON FROZEN-READY-TO-COOK POULTRY
Expanding production facilities make these products available in more markets every day!

REPLACEMENT OR A REFUND OF MONEY
Guaranteed by Good Housekeeping
IF NOT AS ADVERTISED THEREIN

INSPECTED FOR WHOLESOMENESS BY U.S. DEPARTMENT OF AGRICULTURE

C. A. SWANSON & SONS
OMAHA, NEBRASKA
All Swanson Poultry is U.S. Gov't. Inspected

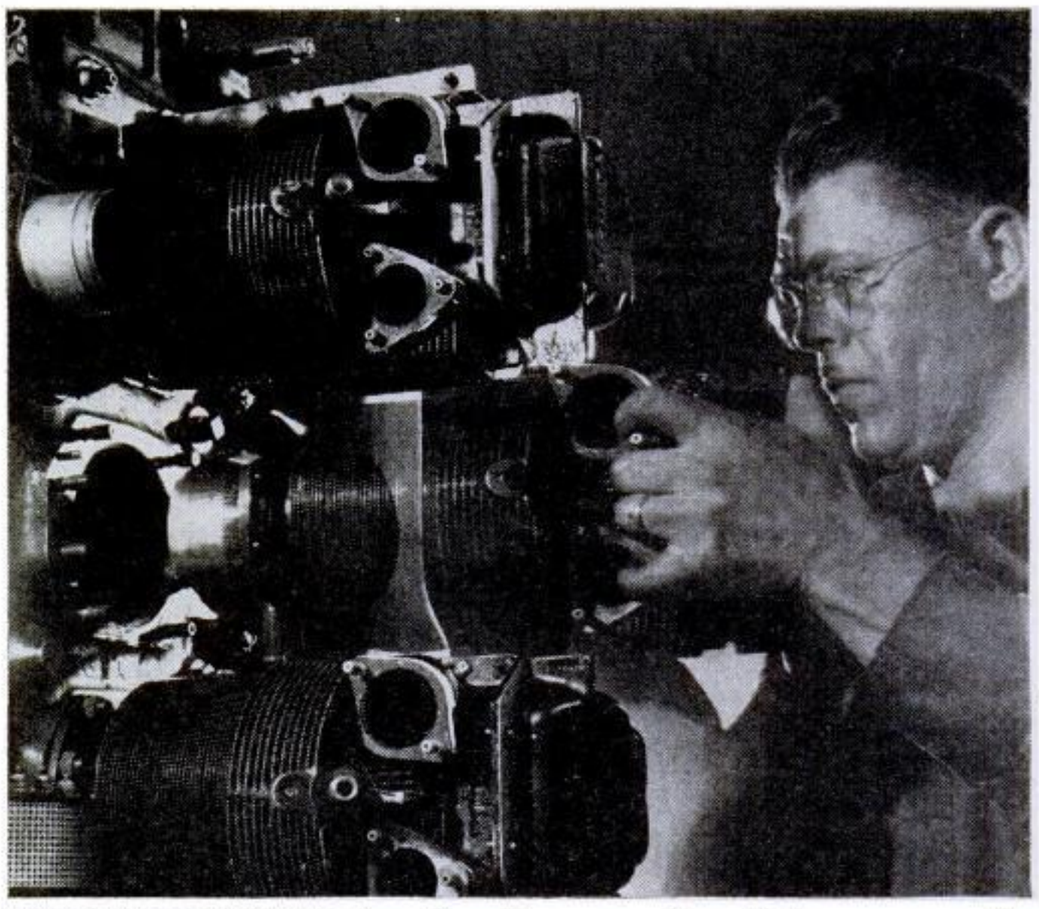
CHICKEN ★ TURKEY



RANGE OF VEHICLES that can be powered by the new motor, here shown in 12-cylinder version with its designers, is only partly indicated above (*from left*): heavy 70-ton tank, light 25-ton tank, 155-mm howitzer, 25-ton truck.



ADDED CARGO SPACE gained by using new motor is illustrated by the hoods of a standard (*foreground*) and new Army truck. A new 250-hp motor requires only slightly more space than liquid-cooled engine's radiator and fan.



EASY MAINTENANCE is achieved because entire cylinders are removable by loosening only a few bolts and connections. Cylinders' metal fins help cool the engine, which is produced in both the V and horizontally opposed types.

Copyrighted material

Make two dreams come true in this

$65,000 PRIZE CONTEST!

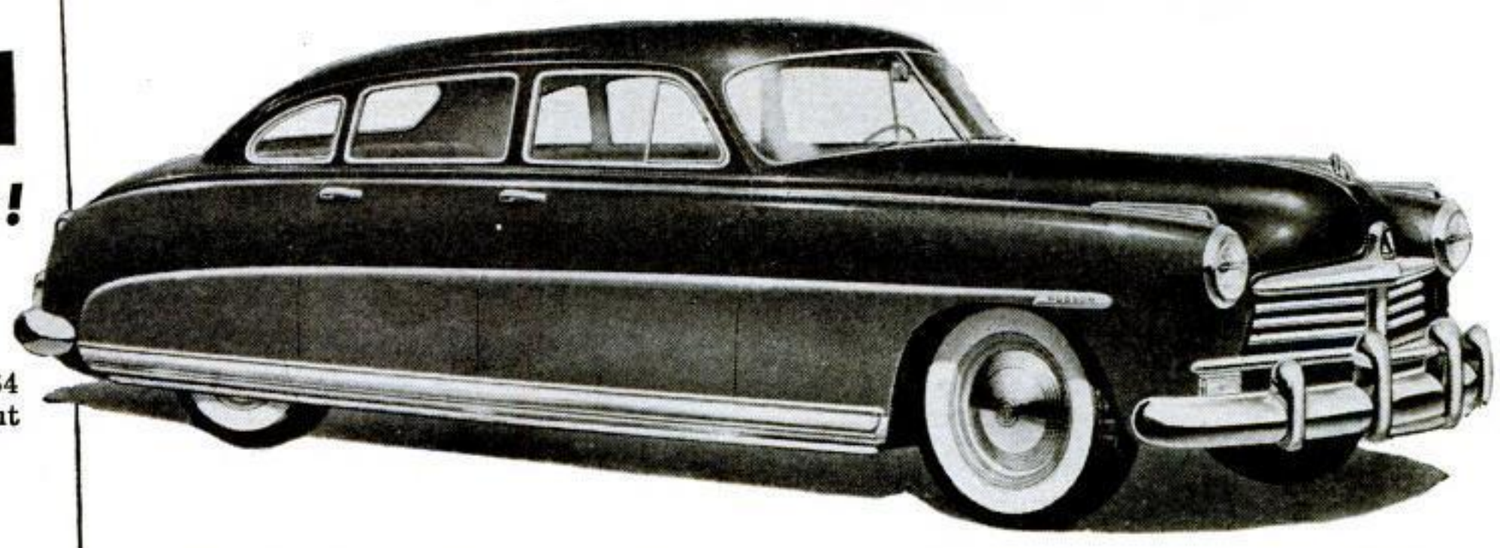
OVER 500 PRIZES OFFERED BY BENDIX WASHER DEALERS!



WIN A 12-DAY WINTER CRUISE TO HAWAII... *for two!*

It's the *GRAND PRIZE* in this sensational contest. To be awarded for the best entry among those which win a *first prize* in the weekly contests! Thus any *one* entry may win this marvelous, all-expense-paid winter cruise, for two persons, including—

- *Sail to Hawaii,* first class, *on a Matson Line Luxury Liner!*
- *Spend 7 wonderful days and nights at the Royal Hawaiian Hotel—with every service provided for.*
- *Fly back to the U. S. on a big, luxurious air liner.*
- *Have $250 in "pocket money"—so you won't spend your own.*
- *All transportation and accommodations from your home to the Luxury Liner—and back to your home after the cruise!*



A Big Beautiful HUDSON SEDAN every week for 6 weeks!

- **FIRST PRIZE EVERY WEEK** during this thrilling contest—a big, beautiful 4-Door Super-Six Hudson Sedan! *And that's not all!*
- **$8,600.00 IN "RUNNER-UP" PRIZES** each week! 564 prizes in all—plus a thrilling *grand* prize! Read all about them, then enter this exciting contest today!

93 EXTRA AWARDS EVERY WEEK!



Three "2nd" Prizes: 3 Television Sets or Radio Phonograph Equivalent. Handsome models by a famous maker. Large picture screen.



Ten "3rd" Prizes: All "Famous Name" Refrigerators. Big, roomy, with frozen food compartments!



Ten "4th" Prizes: All Nationally known Electric Ranges—the ranges that give you perfect cooking controls!



10—Simmons Electronic Blankets with dual controls for perfect sleeping!



10—Cory Automatic Coffee Brewers. Makes perfect coffee *automatically*—then keeps it hot!



25—"Toastmaster" Automatic Pop-up Toasters make perfect toast every time without watching.



10—General Mills Tru-Heat Irons with steam attachments. The irons sponsored by Betty Crocker.



15—Parker "V-S" Fountain Pen and Automatic Pencil Sets.

CONTESTS END OCTOBER 16, 23 and 30, and NOVEMBER 6, 13 and 20.

NOTHING TO BUY... JUST COME SEE A "MIRACLE" HAPPEN!

Now the Bendix automatic Washer does an extra job no other washer can do. With its revolutionary automatic soap injector, it even *puts in the soap!* Thus, the new Bendix is *so automatic* that—even with you away—it puts in its own soap, then soaks, washes rinses, and damp-drys the clothes! It's so amazing you need to *see* it to fully appreciate it. And—when you *do* see it—you'll be so thrilled you'll have plenty to write about in this great contest!

BENDIX automatic Washer

EASY TO ENTER!

See your Bendix dealer today and watch a demonstration of the Bendix Washer with the automatic soap injector. Then he'll give you an Official Entry Blank. In 25 words or less, finish the statement—"I like the Bendix automatic soap injector because . . .". Follow the easy contest rules, submit your entry accordingly, and you may be a *winner!* In fact, you may be the *grand prize* winner!

FOLLOW THESE EASY RULES

1. Go to your nearby Bendix Home Appliance dealer and see a demonstration of the new Bendix Washer with the automatic soap injector. Your Bendix dealer will then give you an Official Entry Blank. No blanks will be supplied by mail.
2. Complete this sentence, "I like the Bendix automatic soap injector because . . . " in 25 additional words or less. If an additional sheet is necessary, please write on one side of a plain sheet of paper. Print plainly your name and address.
3. Mail to Bendix Home Appliances, Inc., Box 481, Chicago 77, Illinois. **Be sure to use an Official Entry Blank. Only entries on Official Entry Blanks will be accepted.**
4. Any resident of the continental United States may compete, except employees of Bendix Home Appliances, Inc., its advertising agency and their families. Contest subject to all Federal and State regulations.
5. There will be six weekly contests, each with an identical list of prizes, plus a grand prize.

 Grand prize will be awarded after the final judging of the weekly contests is completed. ALL FIRST PRIZE WINNERS OF WEEKLY CONTESTS ARE ELIGIBLE FOR THE GRAND PRIZE.

Opening and closing dates as follows—

CONTEST	OPENS	CLOSES
1st contest	Oct. 10	Oct. 16
2nd contest	Oct. 17	Oct. 23
3rd contest	Oct. 24	Oct. 30
4th contest	Oct. 31	Nov. 6
5th contest	Nov. 7	Nov. 13
6th contest	Nov. 14	Nov. 20

6. Entries received before midnight, October 16 will be entered in the first week's contest. Thereafter, entries will be entered in each week's contest as received. Entries for the final week's contest must be postmarked before midnight, November 20 and received by December 5, 1948.
7. Entries will be judged for originality, sincerity, and aptness of thought. Judges' decision will be final. With the exception of the winner of the Grand Prize, only one prize will be awarded to a person. In case of ties, the full prize tied for will be awarded to each tying contestant. No entires will be returned. Entries, contents, and ideas therein become the property of Bendix Home Appliances, Inc.
8. All winners will be notified by mail. Prize winner lists will be available approximately one month after the close of the last contest.

Copyrighted material

A Life Round Table on

MODERN ART

FIFTEEN DISTINGUISHED CRITICS AND CONNOISSEURS UNDERTAKE TO CLARIFY THE STRANGE ART OF TODAY

LIFE'S first Round Table was on the Pursuit of Happiness (LIFE, July 12). Here the technique is applied to the question of modern painting. Held in the penthouse of the Museum of Modern Art in New York, attended by experts from both Europe and America, the meeting produced a lively debate. This report was written by Moderator Russell W. Davenport, who conducted the Round Table, with the collaboration of Winthrop Sargeant.

FOR about 40 years the art of painting has exhibited a variety of manifestations loosely identified in the public mind with the phrase "modern art." Originating in the works by such acknowledged masters as Cézanne, Van Gogh, Seurat and Gauguin, these manifestations made their appearance in the studios of Paris in the first decade of this century, multiplied into a kaleidoscope of new artistic styles, found a kinship with a wide variety of intellectual currents and spread throughout the world wherever artists paint. Today they confront the visitor to almost any gallery as strange distortions of reality, private nightmares, depictions of "ugly" things, human figures and objects that "look wrong," cubes and geometrical patterns that accord with nothing recognizable in nature. These "modern" works do not, of course, constitute the whole of 20th Century art. Many artists have remained quite unaffected by them, others have been influenced only during certain periods of their careers. Nevertheless it is fair to say that the "modern" movement has constituted the dominant trend in the art of our time. It has been encouraged by important institutions. It has been promoted by art dealers. And it has left behind it so much controversy and confusion that a great part of the public has become antagonistic to contemporary painting.

It is not easy to sum up the nature of modern art in a few words. Of course there are a number of official categories—cubism, surrealism, expressionism, futurism, abstractionism, nonobjectivism and so on. But when the layman uses the phrase he has in mind two particular characteristics which, for him, set this art off from more conventional painting. First of all, he finds it *difficult to understand;* secondly, he often finds that it does not concern itself with the "beautiful" but with the "*ugly*" *or the strange.* The layman is reassured to find that this kind of painting has drawn the fire of distinguished thinkers. Arnold Toynbee, for example, has declared that modern art is symptomatic of a decay in the moral values of our age; and in a well-known essay, *Art and the Obvious,* Aldous Huxley deplored the failure of much modern art to come to grips with what he called the "great obvious truths" of human life.

Now from the point of view of our civilization as a whole, this situation certainly has its dangers. It may well be true that there has always been a gap between the most vital art of a given period and the general public. For example, the great masters of the Renaissance may not have been immediately comprehensible to the public of their day—and for that matter they are not fully comprehensible even today to one whose education or sensitivity is deficient. Yet the gap today appears to be wider—some would even argue that it is a different kind of gap. And it leaves us with this question: How can a great civilization like ours continue to flourish without the humanizing influence of a living art that is understood and enjoyed by a large public?

In order to shed some light on this, the editors of LIFE determined to hold a Round Table on the subject in accordance with the technique already developed for the exploration of the Pursuit of Happiness (LIFE, July 12). To this end they brought together a group of distinguished critics and connoisseurs and posed to them the following question: *Is modern art, considered as a whole, a good or a bad development? That is to say, is it something that responsible people can support or may they neglect it as a minor and impermanent phase of culture?*

It was an exciting debate documented throughout by pictures from the collection of New York's Museum of Modern Art and from other collections, many of which are reproduced herewith. The panel of 15 had traveled many miles to get there: Aldous Huxley from California; Sir Leigh Ashton and Raymond Mortimer from London; Georges Duthuit, editor of *Transition Forty-Eight,* from Paris. The "local" representatives from St. Louis, New Haven and New York were equally distinguished and are listed below. The Table was carefully balanced between those who were known to be enthusiasts for "modern art" and those who had registered serious criticisms of it. Yet even more important than the balance was the *caliber* of the participants. The object was to obtain a discussion between persons whose knowledge of art could not be questioned, irrespective of whether one might or might not agree with their evaluations.

There is no more complicated subject in the world than that of esthetics. To ask these gentlemen to be honest was, in effect, to ask them to disagree; indeed, as a number of them pointed out, if complete agreement could be reached concerning the important issues of art,

TEXT CONTINUED ON PAGE 65

WHO'S WHO AT THE ROUND TABLE (OPPOSITE)

The gentleman whose head shows in the lower left-hand corner is Clement Greenberg, *avant-garde* critic. Next, going around the table clockwise, is James W. Fosburgh, LIFE adviser; Moderator Russell W. Davenport (in light suit); Meyer Schapiro, professor of fine arts, Columbia University; Georges Duthuit, editor of *Transition Forty-Eight,* Paris, France; Aldous Huxley (leaning forward), noted author; Francis Henry Taylor (behind Mr. Huxley), director of New York's Metropolitan Museum of Art; Sir Leigh Ashton (shirtsleeves), director of Victoria & Albert Museum, London, England; R. Kirk Askew Jr., New York art dealer; Raymond Mortimer, British critic and author; Alfred Frankfurter, editor and publisher, *Art News;* Theodore Greene (head in hand), professor of philosophy, Yale; James J. Sweeney, author and lecturer; Charles Sawyer, dean of School of Fine Arts, Yale; H. W. Janson, professor of art and archaeology, Washington University, St. Louis. Not shown in this picture are A. Hyatt Mayor, curator of prints, Metropolitan Museum, New York and James Thrall Soby, chairman, Department of Painting and Sculpture, Museum of Modern Art, New York.



LIFE'S ROUND TABLE DELIBERATES IN THE PENTHOUSE ATOP MANHATTAN'S MUSEUM OF MODERN ART

CONTINUED ON NEXT PAGE

Copyrighted material



GIRL BEFORE A MIRROR
BY
PABLO PICASSO

Copyrighted material

Two Picassos and a Rembrandt



SCHAPIRO

PICASSO's *Girl Before a Mirror* (*opposite*) was put forward by LIFE as a key to the whole discussion of Modern Art—for three reasons.

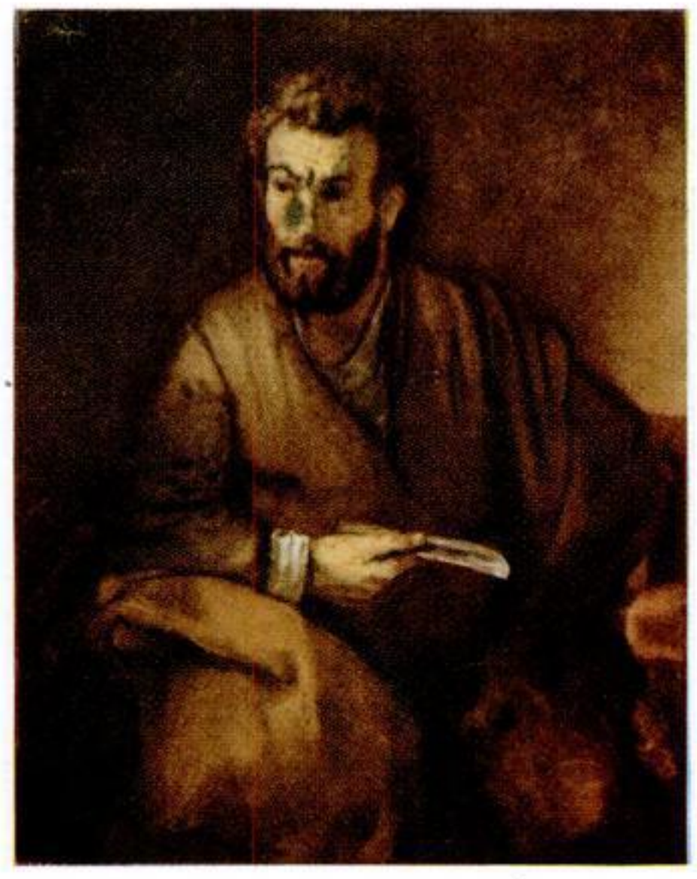
First, it is accepted on every hand as a great modern classic.

Secondly, however, it is not an *extreme* example of "modernism," like some of the pictures on the following pages. The form of the girl is still recognizable; hence the layman can see the physical distortions to which the artist has subjected it, and thereby learn much about what the artist was trying to do.

But, thirdly, this picture is "modern" enough to puzzle the layman. He is apt to ask by what right the artist gives the girl two faces. Why is the face in the mirror an inaccurate reflection of the face of the girl? Why are the breasts dislocated? Why is her arm out of place? Etc., etc. To many a layman it seems as if the painter were inviting him into a crazy world—a world he cannot recognize, in which he cannot find his way around, where the warm, natural values of life are replaced by abstract, geometrical forms and concepts: a world without morals, and hence, without meaning.

This point was raised in a general way by the moderator. From the ensuing discussion there emerged a most important principle, namely, that it is necessary to look at this and other modern pictures with a fluid and sensitive imagination. This was brilliantly demonstrated by Meyer Schapiro, who held the Table spellbound by a verbal exposition of this picture.

"Our knowledge of the human body," said Dr. Schapiro, "is not only anatomical; there is also an image of the body which does not conform to the anatomist's picture and is full of distortions and strange relationships. When you have a toothache, for instance, one side of your face feels bigger than the other. Your so-called 'body image' changes. In a similar way, in fantasy, our conception of the bodies of others is affected by our feelings and desires."



REMBRANDT: ST. BARTHOLOMEW

It is this kind of personal, internal image that Picasso is portraying here. The girl is in a state of tension which is highly sensual in character—or, as Sir Leigh Ashton added, highly sexual. As an adolescent looking at herself in a mirror, she feels her awakening impulses, and the painter has sought to portray these, as they seem from the inside.

"In painting the girl before the mirror," said Dr. Schapiro, "Picasso proceeds from his intense feeling for the girl, whom he endows with a corresponding vitality. He paints the body contemplated, loved and self-contemplating. The vision of another's body becomes an intensely rousing and mysterious process. Picasso and other moderns have discovered for art the internality of the body, just as the Impressionists discovered blue shadows, which were at first a scandal.

"Thus, the body is represented both from outside and within, and in the mirror is still another image of the body. I think that is a wonderful, magical, poetic idea, to show the human body which is ordinarily represented in one way—in its familiar surface form—as belonging to three different modes of experience, within one picture. I don't know of another painting in all history which does that.

"The woman outside the mirror is unbounded and her arm extends into the mirror image. The mirror is strongly enclosed but by orange and black, two colors which pull apart with an enormous tension. The face is lavender, and where normally there would be a shadow there is a brilliant yellow. This is an inversion of the expected relation of the overt and the hidden. The exposed profile is cool and pale and what is hidden and imagined, the unseen face, is an intense yellow, like a sun—a surprising and poetic idea. In the mirror the reflected lavender becomes richer and warmer. The vermilion and orange seem to grow out of it.

"The shapes, too, are forcefully contrasted and tied together. The repeated form of the breasts and of what we may take to be the womb, and the form at the elbow—the green circle—are all clearly related. The roundness of the face belongs with these circles. But in the face is also a moon crescent which occurs elsewhere on the body and there is a large contrast like that of the sun and moon in the relation of the real body and the mirrored body and indeed the moon has a reflected light. Whether the symbolism is deliberate, unconscious or accidental, I would not dare to say; it is at least a metaphor emerging for me.

"All these colors and shapes are powerfully stimulating to me. They are sustained and intensified by the background. In the body the main parts are distinctly rounded, while the background, like a stained-glass window, is made up of lozenges of brilliant color, each with a tiny circle. These contrasts and repetitions, so luxurious yet simple and clear, have a manifest purposiveness which to me is grand."

The question was raised as to whether Picasso really intended all these things. This question was, of course, unanswerable and was also regarded as irrelevant to the enjoyment of the picture. But it did bring forth a helpful criterion. As Dr. Greene put it, Dr. Schapiro's exposition of *Girl Before a Mirror* "makes sense *because it can be confirmed.*" One might not at first see all that Dr. Schapiro saw. But, said Dr. Greene, once Dr. Schapiro pointed out the things he saw, "any intelligent layman" could confirm them by looking at the picture. As a criterion for the validity of modern art this may be useful.



PICASSO: MA JOLIE

The discussion of *Girl Before a Mirror* touched briefly on Rembrandt's *St. Bartholomew* (*below, left*), which was exhibited at the Round Table by way of contrast with the modern paintings. The Table treated the Rembrandt with respect, though the consensus was that this is not one of that master's greatest productions. A large number found the Picasso more interesting. The usually conservative Francis Henry Taylor said that the Picasso "bored" him but added frankly, "If as a collector or as a museum director I had the opportunity of acquiring one or the other (*Girl Before a Mirror* or the Rembrandt), on purely esthetic grounds I would prefer the Picasso."

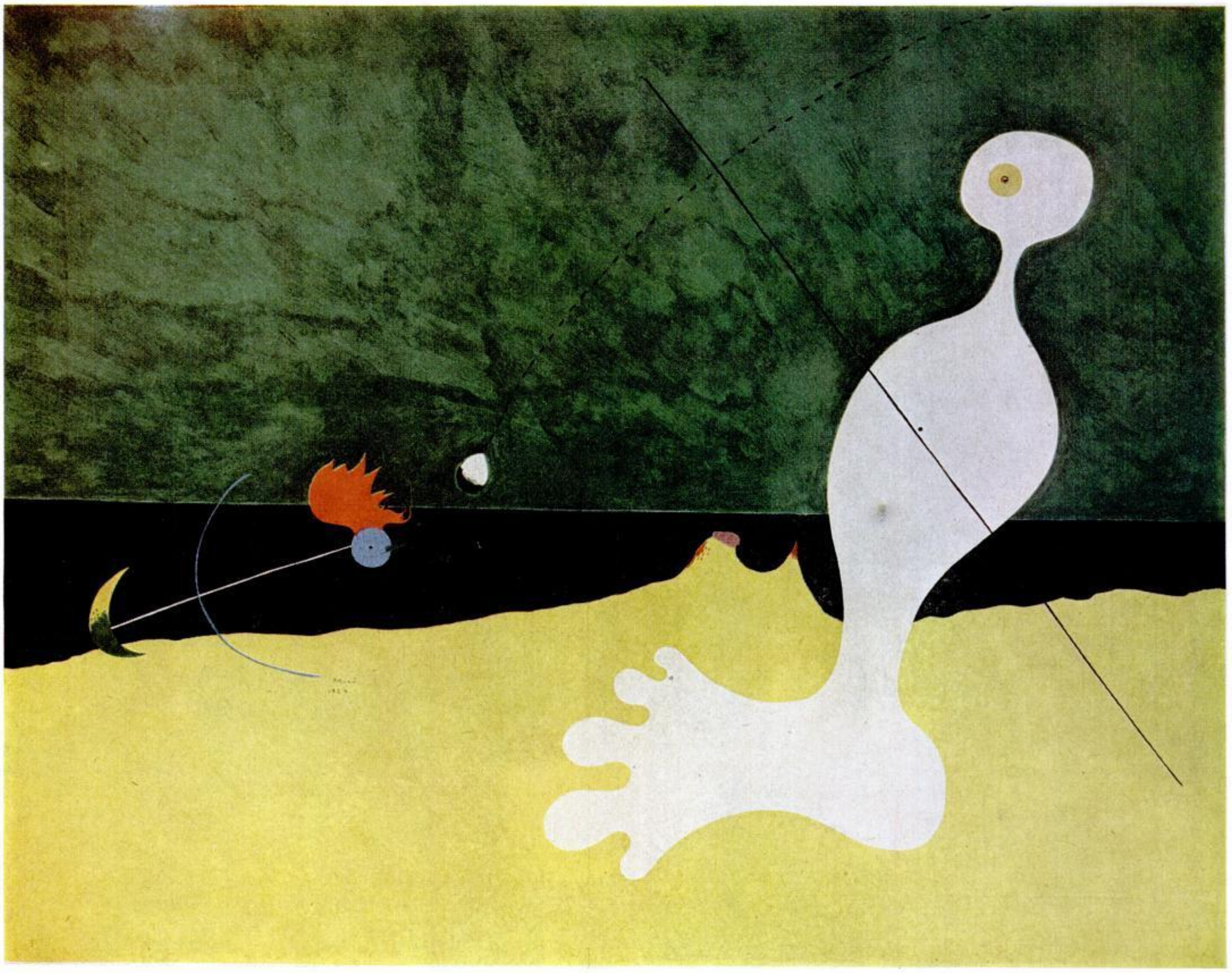
The discussion also embraced Picasso's *Ma Jolie* (*above*), a cubist picture from an earlier period. Like *Girl Before a Mirror*, it was rated as a very important painting, and several thought it the finer of the two. Said Mr. Greenberg, "It is one of the greatest masterpieces ever put on canvas."

Like the Rembrandt, *Ma Jolie* is a portrait, but its subject has been so thoroughly analyzed into lines and planes that it is no longer recognizable. It drew from Dr. Schapiro a defense of the intellectual in art.

"The intellectual is an important part of life. It may become a passion and has its own drama and beauty. Its qualities are as eligible for expression in art as the qualities of other aspects of experience. Some Renaissance painters were intoxicated by the vision of geometry as a kind of perfection. Just as mathematicians have a passionate delight in abstract relations, completeness and necessity, so certain artists express their love of order, exactitude, objectivity and the inventive play with forms by creating works which embody these qualities."

CONTINUED ON NEXT PAGE

Copyrighted material



MIRÓ: PERSON THROWING A STONE AT A BIRD



MATISSE: GOLDFISH AND SCULPTURE

ROUAULT: THREE JUDGES



Copyrighted material

Person Throwing a Stone at a Bird



SWEENEY

THE three pictures already discussed were accepted by the Round Table as classics of their kind. But the large picture on the opposite page, Joan Miró's famous *Person Throwing a Stone at a Bird*, which is usually classed as surrealism, aroused controversy. The Table was divided, both as to its esthetic merits and its stature as a work of art.

MODERATOR. "Sir Leigh, would you have a look at that Miró? What would you have to say about it?"

SIR LEIGH. "I wouldn't like to have a look at it. I don't like its color, and I don't think there is much else to it."

MR. SWEENEY. "There are a sufficient number of forms there to suggest an idea to me—a sort of lyric idea. Let's take the mood first. The mood is gay. The mood—"

SIR LEIGH. "I disagree. I think it is very somber."

MR. SWEENEY. "As an intellectual painter I do not think he stands on the same level as Picasso by any means. But as a lyrical painter I think he stands on a very high level, in the manner that a lyrical poet does—Blake's poems, for instance, and certain nursery rhymes. I think Miró represents something of that sort. In the subject matter, in content, I think he integrates the nursery rhyme, or child, or lyrical quality, just as thoroughly as Picasso relates sex—or, as I call it, voluptuousness—in the *Girl Before a Mirror*."

MODERATOR. "He integrates his lyrical quality with what?"

MR. SWEENEY. "With his means of expression—there is a communication of gaiety—hints of a foot, let us say, walking on the beach, on the sand, yellow sand."

MODERATOR. "Where is the foot?"

MR. SWEENEY. "That large white object at the end of the leg—which is simplified from a man with one eye to a human body with one leg."

MODERATOR. "Why did he do that?"

MR. SWEENEY. "It was his privilege. The man had much more interest in his foot, perhaps, than anything else, except the stone he was throwing at the bird. The foot is increased in volume because it is more important, much as a Christ Child may be exaggerated in size in a medieval painting.

"I think this painting is like a simple rhyme with a hint of universality. Let us go further and say that there is a sense of the terrifying—a little animal, a little bird. There is a certain nature poetry like that of a child who takes pleasure in throwing a stone at a bird and gets a great sense of importance out of slapping his foot on the ground. What interests me primarily is the sensorial stimulus that I get and the organization of the various elements into a unity. These make a composition on a flat surface that is satisfying to the eye, ties up with the content and gives you a unity which is restful—and, to me, pleasing, amusing, lyrical."

MR. FRANKFURTER. "I am interested in and I like the picture, too, but for somewhat different reasons. First, because it shocks me into being interested; secondly, because I am curious to know its title. Without the title you would not know what it was. I think it is a cartoon, a very high form of cartoon in the sense that Bosch and Breughel were cartoonists."

SIR LEIGH. "What alarms me, apart from anything else, and apart from my personal dislike, is that it is so frightfully badly painted. The sky is put on in a manner a child would be spanked for."

MR. MAYOR. "But it does show a sweep of wind and atmosphere."

MR. TAYLOR. "I think it is a very witty picture. I think all Miró's things are witty. I have never seen a Miró that I disliked. I enjoy them all and think them a lot of fun."

DR. GREENE. "May I make a comment? I wonder how many would agree—probably no one here—that Miró expresses a kind of infantilism. I would grant that it is authentic and is a sincere expression, also a skillful expression. I happen to like children. But I think there is a limit to how much time I want to spend in conversation with a one-year-old."

Goldfish and Sculpture



DUTHUIT

THE picture at bottom left on the opposite page is, like the Picassos on the previous pages, one of the acknowledged classics of modern art. Henri Matisse painted it in 1911 at a time when Impressionism had given way to the revolution of the *fauves* and cubists. Yet, as Mr. Duthuit pointed out, *Goldfish and Sculpture* is strongly influenced by the Impressionists as well as by the ideas of formal organization advanced about 1880 by Paul Cézanne. These influences are to be discerned in the intricate balance of colors and in the arrangement of the solid objects (curtain, nude, fishbowl, vase, etc.) which pull the observer's eye toward the center of the canvas and give a feeling of depth to the surrounding space. These objects have been divested of all their qualities of photographic realism in order to heighten the formal and linear character that gives them meaning in relation to the composition of the picture as a whole.

MR. DUTHUIT. ". . . Matisse is also the beginning of something, and it should be interesting to see how far he has been followed and if anything has been added to him. . . . Where people used to believe that this painting—painted around 1911—had brutal colors, now they find something exquisite. The main problem of Matisse has changed. It has been fundamentally a problem of space, of position, of objects, bodies in space, and there I could see an enormous difference between his approach to the outside world and that of his predecessors who compared what he did to the Impressionists and their three-dimensional space. A painting like that came a few years after he absorbed the theories of the Impressionists."

As Mr. Duthuit hinted above, paintings like *Goldfish and Sculpture* have been enormously influential on the whole subsequent generation of modern artists who, like Matisse, are apt to consider the subject matter of their paintings purely as elements in a pictorial organization.

Three Judges



MORTIMER

GEORGES ROUAULT'S *Three Judges*, also a classic of modern art, belongs to the category of "expressionism," where human passion often takes precedence over formal organization. Whether the quality of passion or the quality of formal organization is the fundamental thing that gives the *Three Judges* significance was the subject of a controversy.

MR. MORTIMER. "Some people seem to find a great deal to comment on with regard to human feeling, behavior and even voluptuousness in the Picasso (*Girl Before a Mirror*). But to me it is the Rouault that expresses an artist's response to human beings and to society. It is very powerful, satirical. I think that it is not at all accidental that the painter is a devout, if somewhat unorthodox Catholic. He obviously has a horror of the modern world, a brutal disgust with human injustice. I imagine that that makes the picture easier to approach for the layman. How far this horror goes in increasing one's enjoyment of the picture, I am not sure. I think eventually that what one goes on enjoying in the picture are the emotional qualities caused by the formal values in it. On the other hand I should probably go on getting from it occasionally a certain spasm of horror and begin to think of Dreyfus, Sacco and Vanzetti and the harshness inherent in human society."

MODERATOR. "Does that add to the importance of the picture?"

MR. MORTIMER. "I think it is not the essence of the picture. I think the formal qualities of the picture are what make it go—as it were, the engine. This sense of horror is part of what the engine pulls. And I think that is true of the great pictures of the past."

MR. HUXLEY. "Couldn't you say the social content is one of the things the painter harmonizes in the unification he imposes on the picture by his composition."

MODERATOR. "In other words, the painter reaches out beyond painting itself and harmonizes certain elements in that outer field with the painting?"

MR. HUXLEY. "Yes."

Sam A. Lewisohn, the owner of the Rouault, was present at the Table as an observer. "I think Rouault is a great painter," said Mr. Lewisohn, "because he has a great feeling for the epic. This picture is really a morality play, and those figures are symbols—Mr. Bluster, Mr. Venality and Mr. Complacency. The forms make a beautiful pattern, but this is incidental to the conviction. I think the forms are the more satisfying because they are incidental. It is the conviction that gives this picture importance."

CONTINUED ON NEXT PAGE

Copyrighted material

Young American Extremists



GREENBERG

THESE pictures done by young American painters were discussed at the Round Table. Most of them are regarded in modern art circles as typical, interesting, and promising, and they were all given serious attention. The discussion revolving around them, however, was notable for its lack of reliable standards of evaluation. While one or another member of the Table liked or disliked this or that one, few were able to state with any clarity the reasons for their likes and dislikes, or to reach agreement on the standards by which they drew their conclusions. Had a typical layman been present, he would have been tempted to conclude that this was a rather good illustration of the vagueness and subjectivity of most contemporary art criticism. Even more curiously, there was, in the discussion about these pictures, a complete breakdown of the unpredictable attitudes that on most other questions had divided the Round Table more or less sharply into moderates and modern art enthusiasts. With regard to these pictures, enthusiasts disagreed among themselves; so did moderates.

Baziotes' *The Dwarf* aroused immediate controversy. Mr. Frankfurter (tending toward the moderate position) thought it was derivative, and that it was "an example of our greatest problem in interpreting a growing art movement to the public," and that it, along with the other pictures shown here, "does represent one very large and important direction of American painting." Mr. Greenberg (enthusiast) dismissed it unequivocally as bad art, "academic in color," and with drawing that "is rather helpless in relation to the whole canvas." Mr. Soby (enthusiast) on the other hand said, "I think it has a very adroit and sensitive handling of color . . . a kind of over-all cohesive pattern. There is a jagged contour which overflows, which sets up a kind of rhythm through the picture, and which I like very much."



FRANKFURTER

Stamos' *Sounds in the Rock* was thought by Soby to be representative of a present tendency among American painters to return to nature for inspiration. This tendency he found to be characteristic not only of contemporary American but contemporary British painting, indicating a shift from mechanical to natural subject matter. "I think it is a strong current," he observed. Mr. Taylor (moderate) flatly said he disliked it. Mr. Duthuit (enthusiast) said, "It doesn't convey anything to me. I think it is academic." Sir Leigh Ashton (moderate), on the other hand, said, "I think it is a rather good painting. I like it." Mr. Sawyer said, "I think Stamos has a personal and rather sensitive vision. I admit it is a rather limited vision. I like it. He is a pleasant painter in a very limited idiom." Mr. Sweeney (enthusiast) found it "dull, reworked and chewed over."

Gottlieb's *Vigil* also had its champions and its detractors. Mr. Greenberg (enthusiast) liked it and Mr. Taylor (moderate) thought it was "very nice." Sir Leigh Ashton didn't think it was a painting at all. "It has no surface quality of any kind," he explained. He thought it might be more bearable if it were reduced in size and presented as a small woodcut. Dr. Greene (moderate) stigmatized it as "an academic picture in the worst sense." Mr. Huxley (moderate) said, "It could be cut into pieces, and every one would be quite independent of the others."

Pollock's *Cathedral* was championed by Mr. Greenberg who thought it a first-class example of Pollock's work, and one of the best paintings recently produced in this country. Mr. Duthuit said, "I find it quite lovely. It is new to me. I would never think of Beethoven, rather of a contemporary composer playing on his sensations." Sir Leigh Ashton said, "It seems to me exquisite in tone and quality. It would make a most enchanting printed silk. But I cannot see why it is called the *Cathedral*. It is exquisitely painted and the color is ravishing, but I do not think it has structural design."



TAYLOR

Mr. Taylor found it "very lovely." Mr. Huxley was less impressed. Said he, "It raises a question of why it stops when it does. The artist could go on forever. (Laughter) I don't know. It seems to me like a panel for a wallpaper which is repeated indefinitely around the wall." Mr. Frankfurter said he was no admirer of Pollock but thought this work remarkably good if compared with a lot of abstract painting that is being turned out nowadays. Mr. Sweeney thought it had "spontaneity," "freedom," "expression," "sense of textured surface" and "linear organization." Mr. Mayor remarked, "I suspect any picture I think I could have made myself." Dr. Greene said it left him completely cold and seemed "a pleasant design for a necktie."

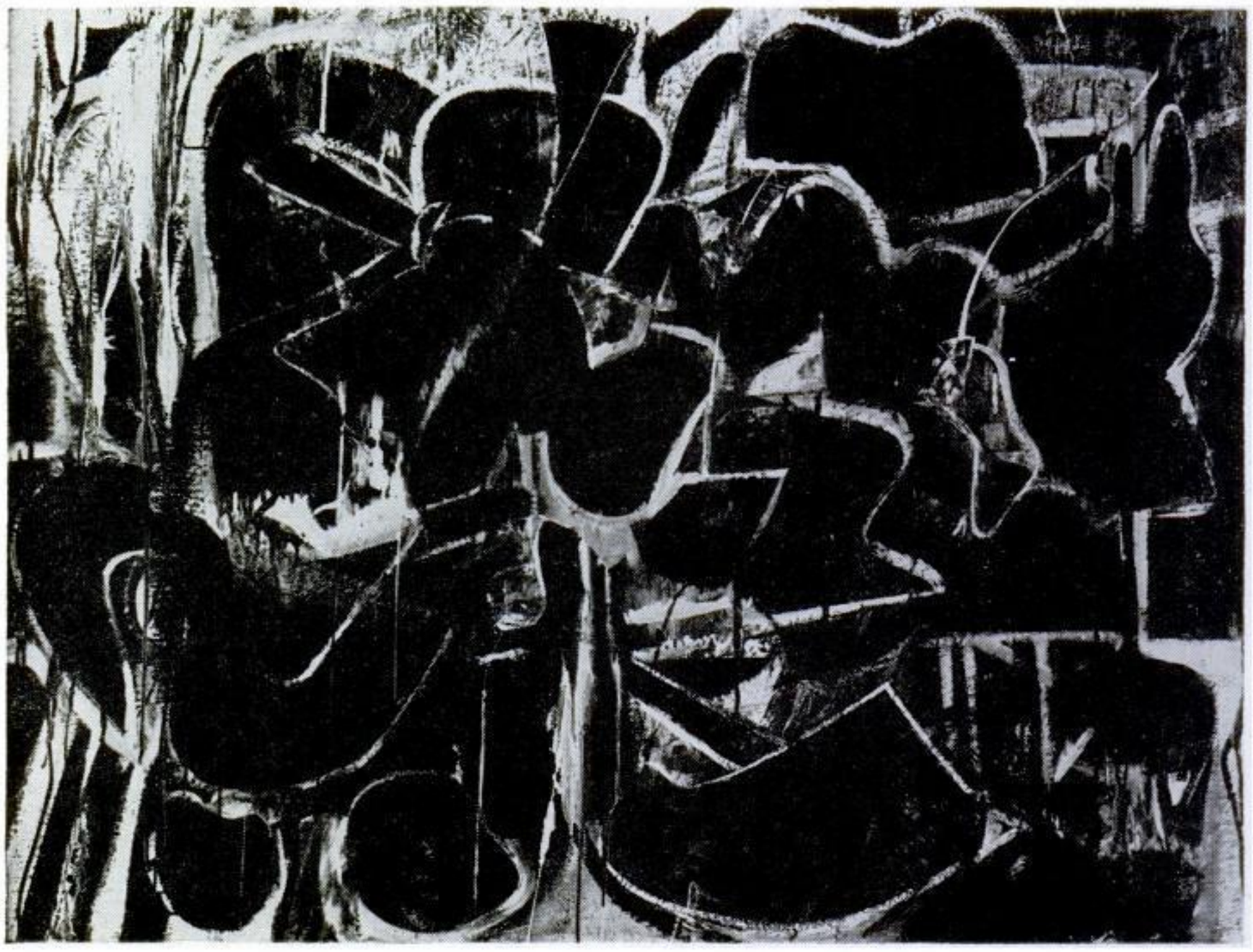


SOBY

DeKooning's *Painting*, 1948 (painted entirely in black and white) found its champions mainly in Mr. Sweeney and Mr. Greenberg. Said Mr. Sweeney: "I am not familiar with DeKooning's work, really, but I admire greatly the organization of this picture, its variety within the compositional unity. I am never thrown out of a corner or left in an empty spot on the canvas, the way I am in this painting over here (the Baziotes). I think the color contrasts are related to the shapes, the linear shapes, and to the suggestion of three-dimensional shapes in the space of the canvas. I feel that it may be a crowd, a group of heads. It may not be. I do not know what the title is, and the title would not make me like the picture any better."

When the moderator inquired as to what Mr. DeKooning was trying to say, Mr. Greenberg replied that he thought Mr. DeKooning was wrestling with his fears, but that this overtone of foreboding and anxiety was not the most important aspect of the picture. "The emotion in that picture," continued Mr. Greenberg, "reminds me of all emotion. It is like a Beethoven quartet where you can't specify what the emotion is but are profoundly stirred nevertheless."

Adding all these impressions up, the layman might justifiably conclude that whatever the values of modern art, the precise determination of them is a matter fraught with a great many difficulties. The critics, at any rate, leave us in confusion.



WILLIAM DeKOONING: PAINTING, 1948

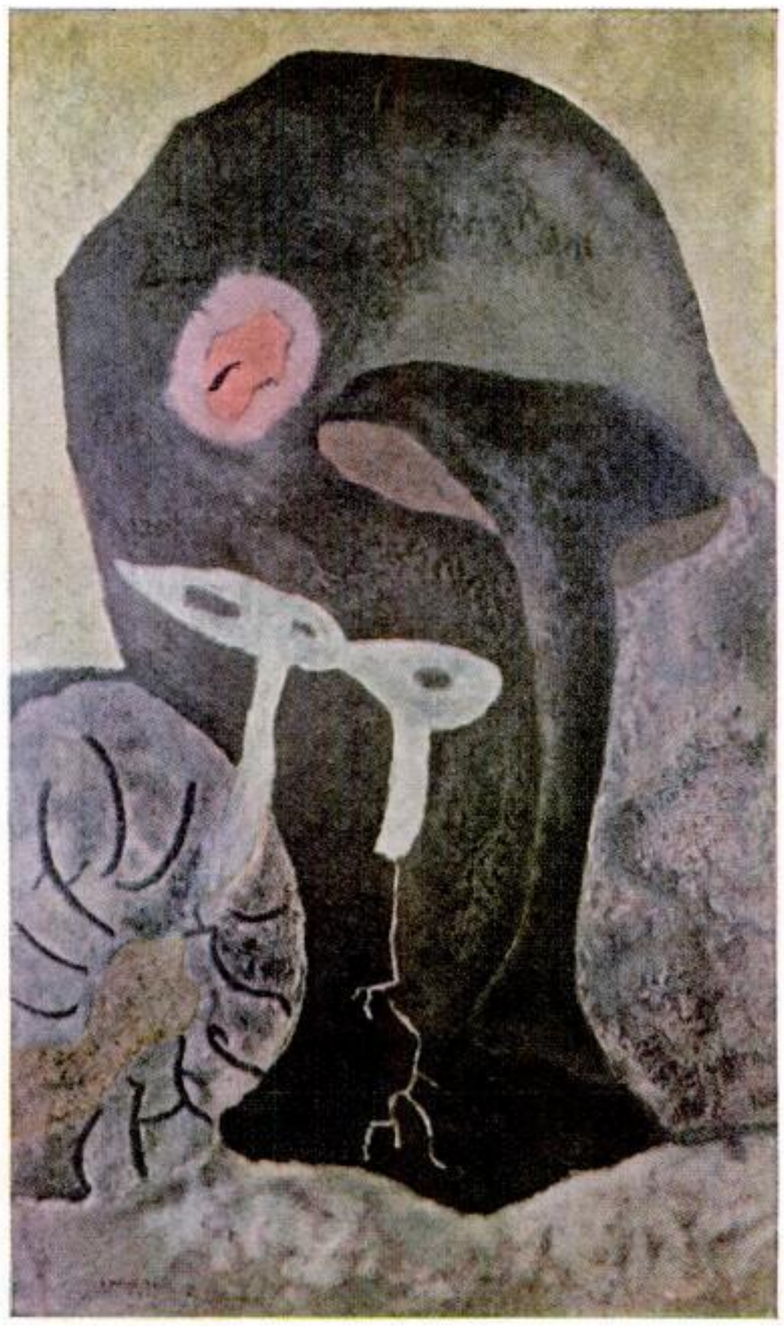
Copyrighted material



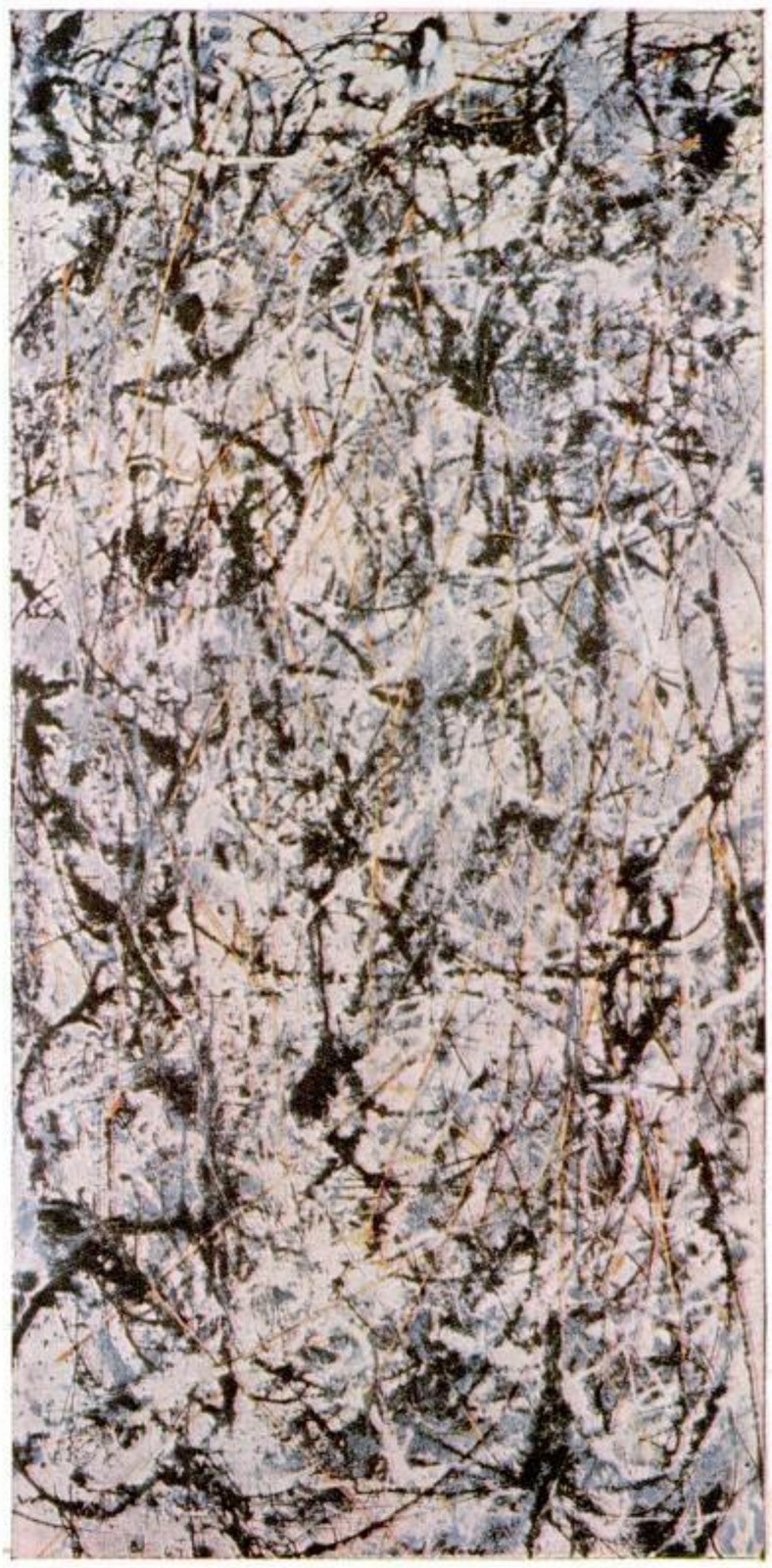
WILLIAM BAZIOTES: THE DWARF



ADOLF GOTTLIEB: VIGIL



STAMOS: SOUNDS IN THE ROCK



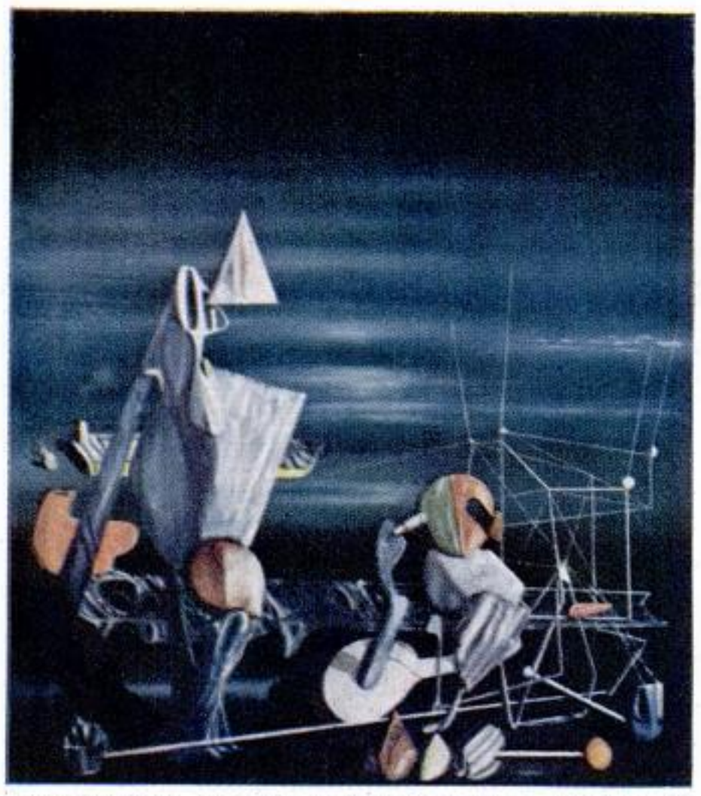
JACKSON POLLOCK: CATHEDRAL

CONTINUED ON NEXT PAGE

Copyrighted material

Surrealism

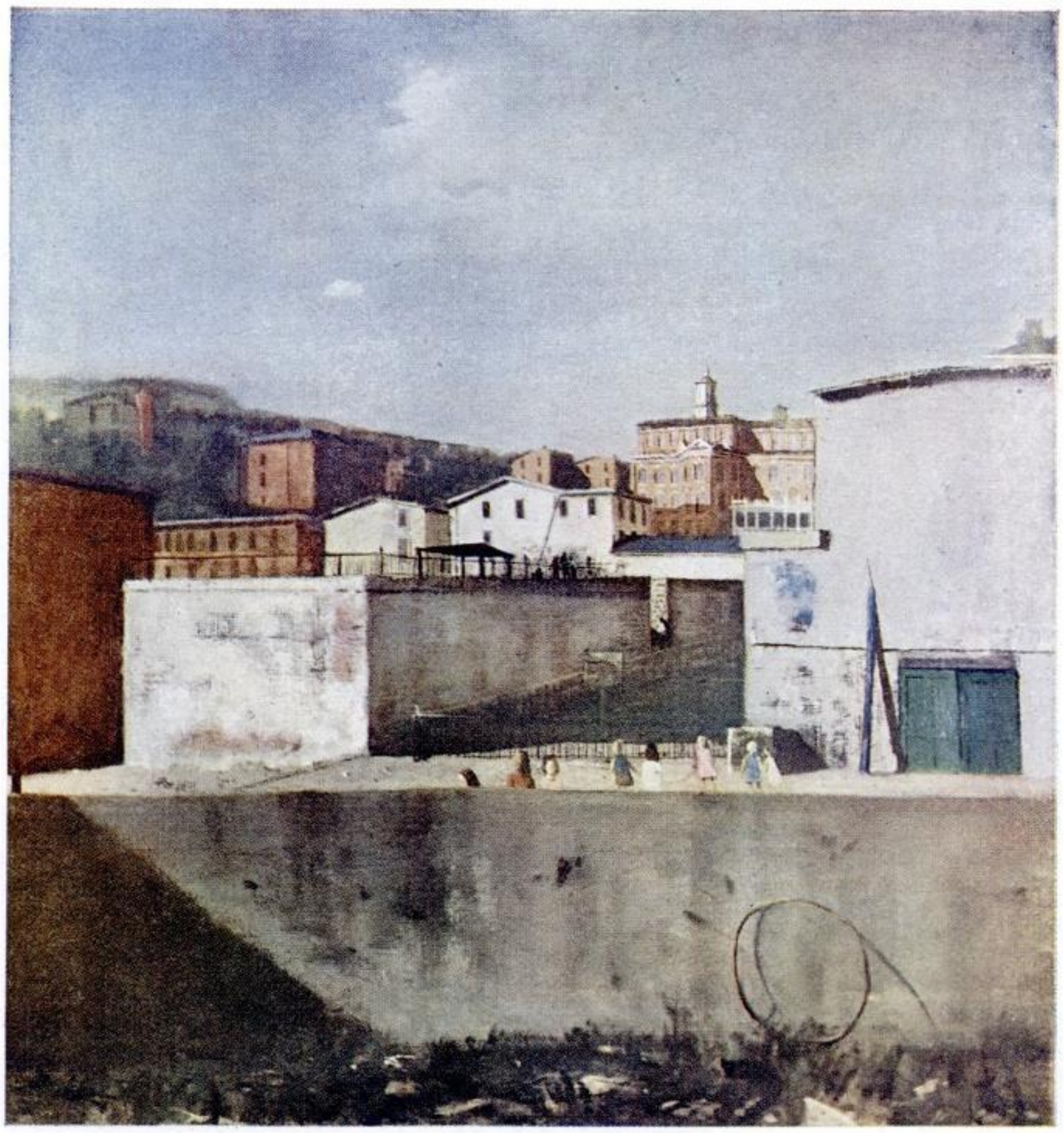
In considering the field of surrealist art, the Round Table made some rather interesting distinctions which are illustrated by the two pictures below. Tanguy's *Slowly Toward the North* was generally regarded as a far superior picture in every way to Salvador Dali's *Spain*. The main reason for this distinction, as explained by Messrs. Sweeney and Frankfurter, is that the dream symbols painted by Tanguy are original and obviously the product of Tanguy's own experience, whereas those painted by Dali are hackneyed and look as though they had come out of a book of Renaissance drawings. The Dali was also criticized by Mr. Sweeney for its "machine finish." Mr. Sweeney also thought that a great many of its shortcomings arose from compromises Dali had made with popular taste. Sir Leigh Ashton was even more emphatic, describing the Dali as "a smart-aleck piece of nonsense from a paint point of view—one of the most disgusting surfaces I have ever seen."



TANGUY: SLOWLY TOWARD NORTH



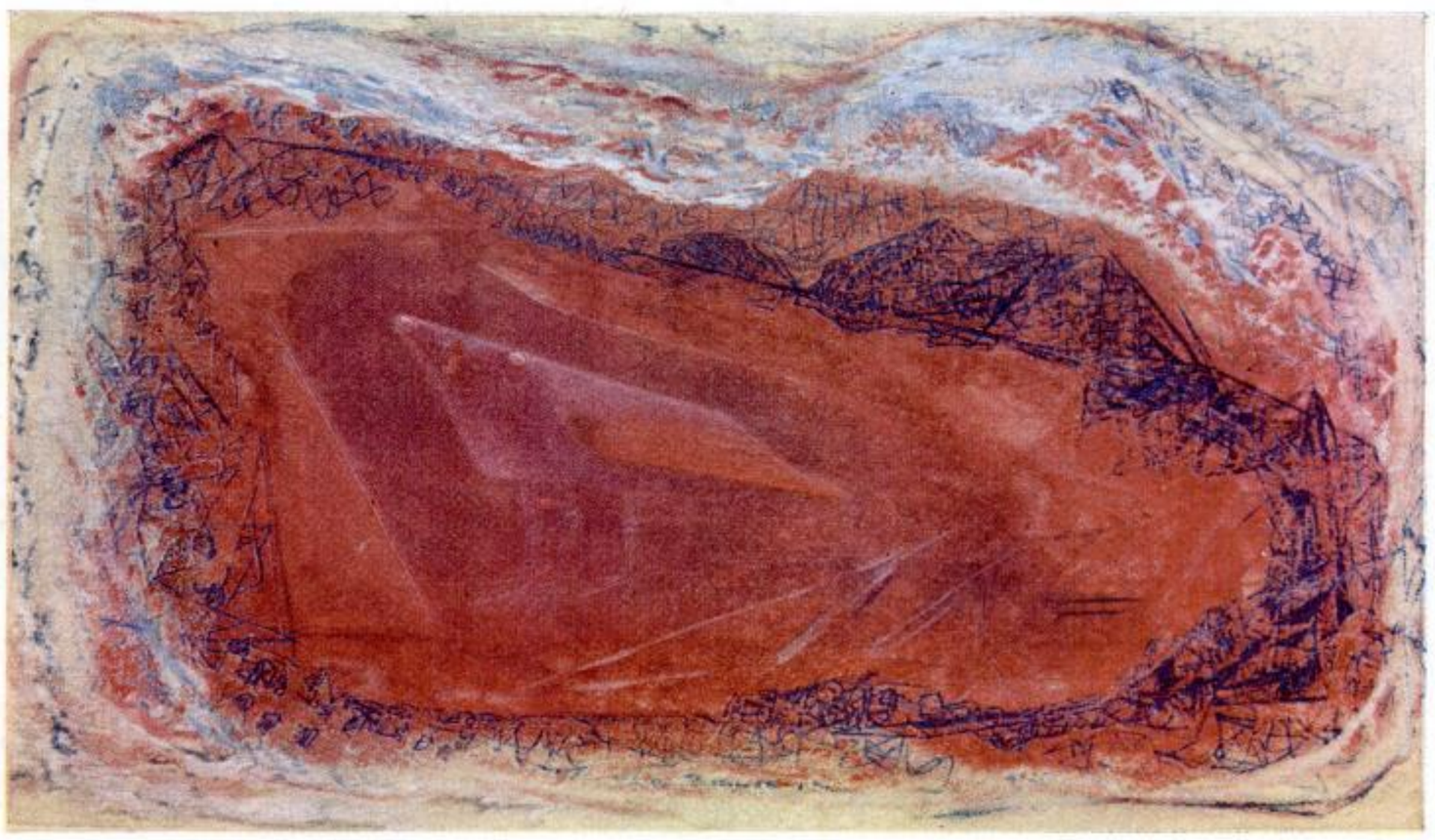
DALI: SPAIN



STUEMPFIG: MANAYUNK

Romanticism

Manayunk is a typical painting by the American romantic painter Walter Stuempfig and was introduced during discussion as an example of contemporary representational art. It was reproduced in LIFE Sept. 20. Most of the Round Table agreed that it is an admirable and interesting painting. Mr. Mortimer described it as "well composed, beautifully handled and very refined in color." Mr. Frankfurter pointed out that, though the picture is quite representational, it shows the influence of the teachings of abstraction, being so well composed that you could eliminate its realistic detail by turning it upside down and still have a good picture.



GRAVES: LITTLE KNOWN BIRD OF THE INNER EYE

Mysticism

Morris Graves's *Little Known Bird of the Inner Eye* (*above*) was remarkable in that it drew appreciation from both the enthusiasts and the moderates. Graves, who lives in the Pacific Northwest, paints rather enigmatic pictures depicting a private, mystical, dreamlike world of his own. He is a charming colorist and, according to Mr. Soby, "an original and incisive artist." Mr. Frankfurter found him "in his own special and rather private, poetic way a very competent artist," representing "that whole body of artists who have turned to other than the conventional forms of Western art for sources of inspiration." Sir Leigh was also an admirer.

Copyrighted material

MODERN ART

CONTINUED FROM PAGE 56

this would be a sign that painting had become academic. The very essence of the modern movement is variety. Nevertheless on one point the Table was unanimous. It did not accept—indeed it denounced—the easy generalization that the layman is inclined to make, that anything exhibiting the characteristics already mentioned, unrecognizability and strangeness, is to be dismissed out of hand. There were "modern" pictures that the "conservatives" admired; and on the other hand there were "conservative" pictures to which the "radicals" at the Table gave at least partial approval. The question of the familiarity of subject matter, in other words, was not accepted as the issue. Deeper and more complex questions were involved.

I. The Esthetic Experience

FOR the purposes of discussion the moderator took the position of the "ordinary layman" who is intelligently interested in painting. There was some objection to the concept of the "layman." Kirk Askew, New York art dealer, maintained that there is really no such thing. He said that anyone who does not actually paint is a layman, and that since no painter was present all the members of the Table were such. A number agreed. Nevertheless the moderator stuck to his position. In his view the members of the panel possessed an expert knowledge of painting which the average person who steps into a gallery does not have. Moreover they possessed a certain attitude, which, as the discussion proceeded, emerged as a key to the whole problem. This attitude was one of *seeking an experience* in the picture one is looking at. As Clement Greenberg, the *avantgarde* critic, put it: "Painting cannot be learned from a textbook or from anyone else's words but only through experience. The layman has to learn to look not for ideas but for experience first, in any picture."

Such experience, which can best be called the "esthetic experience," differs radically from the experiences of ordinary life. It may be humorous or sad, gay or tragic, trivial or philosophical; but it conveys these familiar emotions and moods in a less personalized way than that in which we usually experience them. It leads outward, so to speak, to a larger world, even to the moral and spiritual cosmos itself. It is productive of a certain pleasure, subtle but intense, which defies analysis in words. Said Aldous Huxley when asked to define it:

"It is a terribly difficult problem. I think it starts with a direct sensuous pleasure. But I think it is probably more than that. You will find in Catholic and I think in Hindu thinking, too, the statement that the esthetic experience is an analogue of the mystical experience; that it gives a real insight into the basic nature of things. We do definitely feel that the contemplation of a perfectly successful and harmonious work of art is of an order superior to direct sensuous pleasure.

"It may be that the actual experiencing of this requires, to start with, a certain detachment. The artist has got to be able to look at things, not as things useful to him in practical life but as things relatable in an esthetic whole. And the spectator has got to make the same sacrifice. A person who looks at a Titian solely because it represents a naked woman is not getting the full content of the picture.

"I have always imagined that the reason we are appealed to by a beautifully composed picture is that in some curious way it tells us about the nature of the world. And this, I think, passes up from the purely physiological into the intellectual and the spiritual world. It is not the subject matter, but the whole unification and harmonization of elements, *including* the subject matter, which actually forms values and becomes, in a sense, a kind of apocalypse or revelation of the universe."

Now the importance of understanding the esthetic experience lies in the fact that the observer who is not open to it is sure to look for the wrong things in a work of art. This becomes most evident in connection with the whole argument regarding "non-representational" art—that is, art that does not depict recognizable objects and figures. The layman must learn to look *at the picture*

CONTINUED ON NEXT PAGE

Fastest Recorded Time
For A Ballplayer
Circling The Bases
IS 13.8 Seconds...
But In Only



TWO SECONDS

Bayer Aspirin
Is Ready To Go
To Work!



Glass Of Water Test Shows
Why Bayer Aspirin Brings
Fast Pain Relief!

When an ordinary headache, neuritic or neuralgic pain is making you miserable, use Bayer Aspirin for fast relief.

As millions know from experience, Bayer Aspirin is one thing that really works...and works *quickly*. To see why, drop a Bayer tablet in a glass of water and watch what happens. In *two seconds*, it will start to disintegrate. It does the same in your stomach—brings you amazingly fast relief because it's ready to go to work almost instantly!

What's more, Bayer Aspirin's single active ingredient is so remarkably effective doctors regularly prescribe it for pain relief... is so wonderfully gentle to the system that mothers give it even to small children on their doctors' advice.

So use Bayer Aspirin...with confidence. Don't forget—of *all* pain relievers, *none* can match its record of reliability...its record of use by millions of normal people—without ill effect. When you buy, always be sure to ask for *Bayer* Aspirin—by *name*.

TO RELIEVE NEURALGIC PAIN, TAKE GENUINE

BAYER ASPIRIN

Copyright

Look!...Statues!



Blackie:

"Do you think these statues of us are for the Hall of Fame, Whitey?"

Whitey:

"They certainly would be, Blackie—if the decision rested on the universal popularity of BLACK & WHITE."

"BLACK & WHITE"

The Scotch with Character

BLENDED SCOTCH WHISKY · 86.8 PROOF

THE FLEISCHMANN DISTILLING CORPORATION, NEW YORK · SOLE DISTRIBUTORS

and not at what the picture is supposed to represent. Sir Leigh Ashton put the matter succinctly: "After all, painters have always sought to make an object. Very often they have taken a *subject* too; but if only this mythical layman could be persuaded instead of looking at the subject to look at the object [that is, the painting itself], he might then be able to appreciate these rather difficult pictures."

One of the prerequisites of the esthetic experience is goodwill. Said James J. Sweeney, noted author and lecturer: "I think that in our discussion of the layman there has been only one type of layman discussed, the hostile layman. But there is also a potentially sympathetic layman who should be encouraged. We are talking of the person of goodwill who is willing to go to the painters to find out what they are doing."

But also, every member of the panel was emphatic that the layman must *look at a lot of pictures*. Long and patient observation of paintings, both ancient and modern, is necessary. Said Hyatt Mayor: "I remember the first Cézannes that I saw in my early 20s. I neither liked nor disliked them. I simply could not read them. I could not tell what was Madame Cézanne, or a hill or an apple. But nowadays, of course, Cézanne seems, like his master Poussin, right in the middle of a great tradition of painting."

This process of self-education can be greatly advanced by the illuminating analysis of competent critics. The panel itself was provided with an example of this in the brilliant performance of Columbia's Meyer Schapiro, who undertook to expound his own esthetic experience with regard to Picasso's *Girl Before a Mirror*. There is a digest of what Dr. Schapiro said on page 59; the essence of it was that *Girl Before a Mirror* represents not merely the external appearance of the body but the body as imagined and felt from within. It was Dr. Schapiro's point that an observer who comes to this picture looking merely for the anatomical image is bound to miss its meaning. And for many members of the Table his approach shed new light on the picture.

It was thus shown that a painting may conceal many levels of meaning, and that the layman who dismisses such a painting at first glance on the grounds that it is distorted and apparently crazy is depriving himself of an inspiring experience. Said Georges Duthuit: "I consider it impossible for an artist, as long as he is sincere, not to express a truth of some sort about himself or the outside world." But as pointed out by Francis Taylor, all this has nothing to do with whether or not one *likes* the picture. It is quite possible to understand the picture and still dislike it. What the Table warned against was disliking it before understanding it.

Said Charles Sawyer of Yale: "One thing we need to say to the layman is that this process of appreciating a single picture is not a momentary process. It is a question of evolution in the individual. I remember my first reaction to *Girl Before a Mirror* was one of active worry and dislike. It seemed to me strident in color, rather blatant. But now I have seen it for 15 years and my attitude and vision have changed in that period. Today that picture is very satisfying to me."

"Recognition" is unnecessary

THE nature of the esthetic experience was even more pointedly illustrated by the discussion of Picasso's *Ma Jolie* (*p. 59*). This masterpiece of cubism, painted in 1911-12, is apt to leave the layman cold because it takes flight almost entirely from the recognizable world. Yet sentiment at the Table ran rather strongly to the effect that it is a better picture than *Girl Before a Mirror*. Mr. Greenberg likened it to a Velasquez, and many agreed. Aldous Huxley preferred it to *Girl Before a Mirror*. Said Dr. Taylor, who had been "bored" by *Girl Before a Mirror*, "I think *Ma Jolie* is a very beautiful picture, and I like it enormously. But I haven't the foggiest idea of what it means."

The nature of the esthetic experience in relation to this picture was skillfully indicated by Mr. Sweeney: "I look at the *Ma Jolie* with a primarily sensuous approach. The color and the formation both have appeal for me. I have a physical, neural, sensuous response. I enjoy the color of it, as I enjoy the color of *Girl Before a Mirror*, but quite differently, in quite a different mood of enjoyment. Possibly there was a different mood in the creation of them. I am sure there was because the difference is evident in the careful, scrupulous delineations of the *Ma Jolie*, the free handling, the running rhythms of *Girl Before a Mirror*. In the latter there is a curved contour line with a certain voluptuousness. In the *Ma Jolie* there is a careful, architectonic organization of similar similes, let us say, similar form-similes of the human being. For me, there is austerity in its sharp-edged forms. I would personally prefer the *Ma Jolie* as a painting.

Copyrighted material

The entire discussion about this picture underlined the point that the layman who looks for "recognizability" first is looking for the wrong thing. This was dramatically illustrated by an interchange between Dr. Greene, Yale's eminent philosopher, and Mr. Taylor.

MR. TAYLOR. "Can't it be reduced to a simple question the layman should ask? 'What does this picture mean to me? If it means nothing, is it my fault or the artist's?' "

MODERATOR. "In the case of the *Ma Jolie* which would it be?"

MR. TAYLOR. "I think it depends on the individual."

DR. GREENE. "Surely, Mr. Taylor, you would say in this case that a layman who gets nothing out of this picture is not on a par with those at this table who get a great deal?"

MR. TAYLOR. "Yes, I think the layman would be at fault. I think the layman should have enough intellectual honesty to admit it and find out wherein he is at fault."

Mr. Sweeney took a tolerant view. "There are first-level artists," he said, "and second-level artists. There are first-level observers and second-level observers. They can profit according to their capabilities. What we have been urging is that the observer on the lower level make what effort he can to come to a fuller enjoyment, a deeper appreciation of modern art—and in that way enrich his psychological, his spiritual world."

The conservative view

BUT there is another side to this question which came up suddenly when the panel turned to the consideration of Rouault's *Three Judges* (*page 60*). This picture had been loaned to the Table by the well-known collector, Sam A. Lewisohn, and Mr. Lewisohn had come to listen to the discussion. It was not long before he was on his feet.

MR. LEWISOHN. "Mr. Chairman, may a layman break into the looking glass?"

MODERATOR. "Certainly, Mr. Lewisohn. Go right ahead."

MR. LEWISOHN. "I am one of those who very much prefer to start with a recognizable subject matter. For instance, to use an analogy, I don't think Winston Churchill's words would be as interesting to me if they had not been used to serve a great cause. I think the conviction is an important element in a painting. But I am convinced that the technique and the structure should be *incidental* to carrying out a deep feeling. I do not think you get a satisfying picture by avoiding life. The form should be an implementation of some conviction regarding life."

MODERATOR. "Would you agree with that, Mr. Greenberg?"

MR. GREENBERG. "No, simply on the score of experience. Titian is not remembered on the basis of his subject matter."

MR. LEWISOHN. "I did not mean that subject matter makes pictures surpassing. But in order to make beautiful forms you should start with a conviction about the subject matter."

MR. GREENBERG. "I don't like that picture [the Rouault] very much—not because of the subject matter but because I don't find it well organized. I think there is something rather dull about it. I'm sorry, Mr. Lewisohn!"

MR. LEWISOHN. "Oh, it's all a question of taste. There are distinguished painters who do not like Picasso's color. I don't like Picasso's color."

At this point James Soby of the Modern Museum opened the way to a partial agreement: "I think this Rouault is a superb image, one of the very great images of our time. My quarrel with the discussion about it is that I do not see why, because we admire it, as I do, we therefore have to dismiss the Picasso cubist picture as not being equally valid."

Dr. Greene followed this up: "We all want to defend the Picasso abstraction against a sweeping condemnation. That is perfectly clear. But it seems to me we should be equally concerned to defend what is distinctive about Rouault. Isn't your layman's question this: 'Why can't modern painters *also* treat of subject matters that would permit them to make significant comments upon life?' "

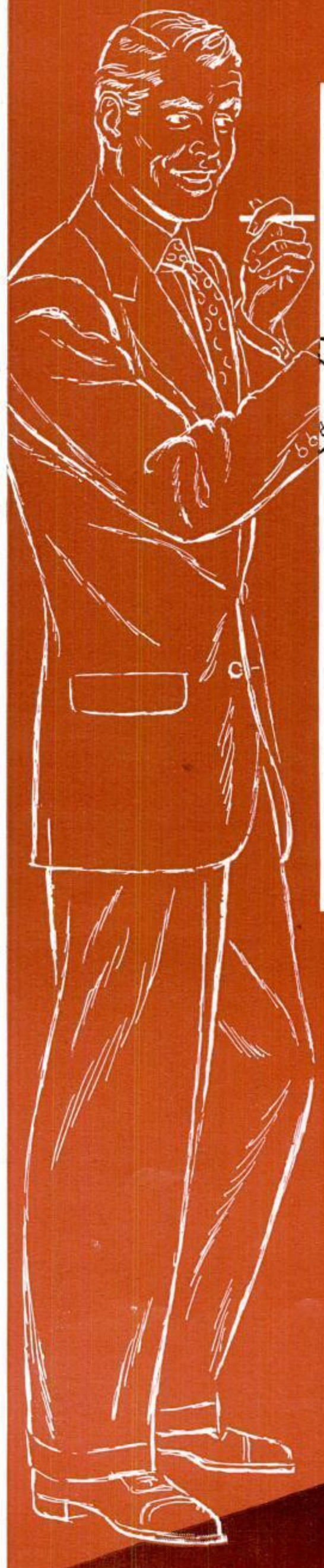
MR. SWEENEY. "Who has denied that they should? I said they certainly have a right to do it, and I think they have a right to choose their own type of expression. But that is just the point. I do not think that because some subject matter may seem a little difficult to the layman the artist should be prohibited from choosing it."

DR. GREENE. "I am trying to defend the distinctive kind of importance that attaches to art like Rouault's, *as well as* the distinctive kind of importance that attaches to work like *Ma Jolie*. We tend to shuttle from one extreme to the other."

CONTINUED ON NEXT PAGE

I've discovered the longer, finer cigarette

PALL MALL



PALL MALLS are *good* to look at—*good* to feel—*good* to taste and *good* to smoke.

PALL MALL's greater length of traditionally fine tobaccos *filters the smoke on the way to your throat*—gives you that smoothness, mildness and satisfaction that no other cigarette offers you.

PALL MALL—the *longer, finer* cigarette in the distinguished red package.



OUTSTANDING

and they are mild!



Whose Birthday is it?

Make a hit with a clever "Good Looks" Kit



She'll love this pint-size brush-up set

Neatest gift of the month... Hughes "Mini-kit"*... an exclusive Hughes creation. Red or navy with zippered change pocket. Contains miniature Lucite hair brush, clothes brush (each with nylon bristles), Lucite comb, unbreakable mirror. $4, plus tax. *®

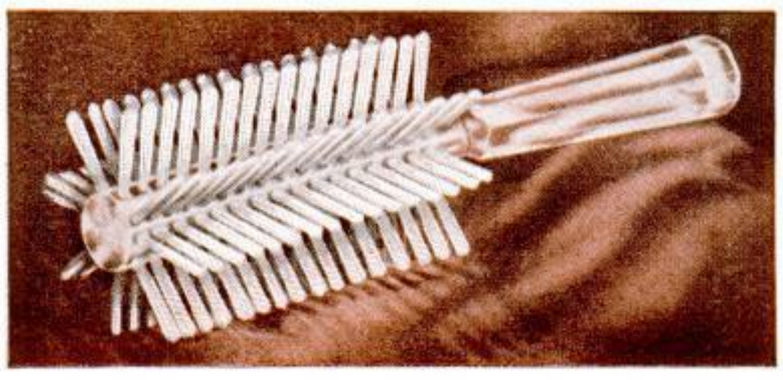
Handy and handsome for your he-man

Hughes "Male-Kit", containing small Mock Tortoise Shell hair brush, clothes brush (each with nylon bristles), pocket comb, nail file, Tek de Luxe tooth brush in unbreakable holder. Room for other necessities in the luggage-tan zippered case. $5.00, plus tax.

Look for the name "Hughes" on these and other quality gift brushes. At your favorite drug or department store.
Tek Hughes, Inc., 500 Fifth Ave., New York



Hughes Hair Brushes



... and, gift of gifts ... All-a-round* hair brush

Hughes famous "deep-action" brush. Long nylon bristles circle the Lucite handle and sweep deep down—stimulating your scalp . . . making your hair satin-bright. Crystal, blue or rose. $5.00. *®

MR. SWEENEY. "I agree. I admire the Rouault too."

The Table thus set the problem upon a broad base. The subject matter of a picture *may* be obscure, but it does not *have* to be. Alfred Frankfurter, editor and publisher of *Art News*, asked to have some representational work shown and was presented with several examples, including *Manayunk* by Walter Stuempfig (*p. 64*). "I asked to have these pictures shown," Mr. Frankfurter said, "to prove that there are modern representational paintings which have absorbed the teachings of the progressive artists but which are nevertheless—in the abused phrase—intelligible to our layman. To me this Stuempfig is a poetic, personal vision of the world."

Mr. Frankfurter was supported in his estimate of the Stuempfig by Raymond Mortimer: "It is a very good piece of painting. I don't say that it is an important picture, but it is flawlessly composed, beautifully handled and refined in color."

Thus, while insisting that the serious layman must open himself to the possibilities inherent in nonrepresentational painting, the Round Table also acknowledged the value of representational work. Mr. Janson made a neat summary: "Every valid work of art represents the response of the artist to his total experience as a living man. The cubist Picasso draws to the same extent on outside associations as the Rouault. It just happens to be a rather different kind of reality."

What the Table had to say to the layman on this subject may be summarized in the following four points:

1. The layman should guard against his own natural inclination to condemn a picture just because he is unable to identify its subject matter in his ordinary experience.

2. He should, however, be equally on guard against the assumption that a painting that is recognizable in ordinary experience is no good. He should not fall a victim to the kind of academicism that insists upon obscurity for its own sake.

3. He should look devotedly at the picture, rather than at himself, or at any aspect of his environment. The picture must speak. If it conveys nothing to him, then he should remember that the fault may be in him, not in the artist.

4. Even though he does not in general like nonrepresentational painting, this open-minded attitude will very much increase the layman's enjoyment of artistic works, ancient or modern.

II. The Difficulty of Modern Art

YET even when the layman manages to achieve the receptive attitude toward modern art upon which the Round Table insisted, he is apt to feel at a loss as to where or how to go about "understanding" it. It was Mr. Frankfurter who put his finger on one of the big difficulties. The Round Table, he pointed out, could not hope to review the whole body of modern art; it had to concentrate upon its greatest masters. Yet the average layman is not always confronted with masters. When he goes to a show or a gallery he is faced with "the legion of inferior followers —or in some cases excellent followers—of these great men." These followers are constantly influenced by the art magazines and other media, but often in such a way that they misunderstand the inner qualities of the great paintings that influence them. "I think," said Mr. Frankfurter, "that perhaps at no point in the history of art has there been so conscious a pattern of style imposed everywhere in the world by people who have only half-understood, or a quarter-understood, the meaning of what the great masters and innovators have done." Even the works of the young Americans shown on page 63 failed to win the unanimous approval of the Round Table. Yet these are well above the average of what the layman usually encounters in a run-of-the-mill show. There is reason therefore for his confusion about modern art.

Mr. Huxley made the same important point: "May it not be possible that a great many of our objections to what we call 'modern art' are objections to masses of work without talent? Coming through on the train yesterday, I stopped for some hours in Chicago and went to the Art Institute, where there was a large show of contemporary abstract painting. I must confess that the great mass of it seemed to me singularly lacking in talent. There are thousands of paintings made and, as we can see if we study any period of art, the number of bad artists vastly exceeds the good ones."

Mr. Taylor went so far as to complain of "rackets" in art circles,

CONTINUED ON PAGE 70

Copyrighted material

When safety's a must, it's PRESTONE TRADE-MARK Anti-Freeze



SAFETY'S A MUST with Fire Chief Ivan Curry, of Osseo, Wisconsin. "In my job a freeze-up can be fatal. It pays to have 'Prestone' anti-freeze—the best anti-freeze you can buy. I find, among other advantages, that 'Prestone' anti-freeze prevents rust!"







SAFETY'S A MUST with Ambulance Driver David Landew, of Muhlenberg Hospital, Plainfield, N. J., who says, "I put one shot of 'Prestone' anti-freeze in my radiator every fall and I *know* I'm safe from freeze-ups all winter long. 'Prestone' anti-freeze has never failed me. Besides, it never foams!"



SAFETY'S A MUST with Police Captain Emerson Payne, of Jeffersonville, Indiana, whose car is out in every kind of weather. "No matter how quickly the weather changes, 'Prestone' anti-freeze keeps my patrol car free from freeze-ups."





GUARANTEED!

Ask your dealer to show you the guarantee. It's your assurance of all-winter safety.

$3.50 PER GAL.

In your car too!

"Prestone" anti-freeze is America's Number One brand. Year after year, more motorists depend on it than on all other brands of all-winter anti-freezes combined. There is nothing else like it!

NO RUST...
NO FOAM...
NO FREEZE...
NO FAILURE...

One shot lasts all winter!

PRESTONE BRAND Anti-Freeze

The registered trade-marks "Prestone" and "Eveready" distinguish products of

NATIONAL CARBON COMPANY, INC.

30 East 42nd Street, New York 17, N. Y.

Unit of Union Carbide and Carbon Corporation

Copyrighted material

Your Dog has a Way



...of proving it pays to nourish EVERY INCH of him... with Gaines!

● It's not WORDS—not boastful promises or claims—that have persuaded the owners of dogs to choose GAINES MEAL above all other dog foods. It is ACTIONS—the actions of their dogs.

Brisk, happy actions; wide-awake alertness; lively appetites; peppy, playful actions—these are the actions, speaking louder than words, that tell you, "This lucky dog receives expert care, and is nourished from head to tail—EVERY INCH of him." Gaines supplies every type of nourishment dogs are known to need!

ONLY GAINES CONTAINS VIACTRON—that helps Gaines-fed dogs get more good out of every ounce of food!

VIACTRON is a special combination of nutritious foods prepared in granular form by an exclusive Gaines process. Due to the ingredients of VIACTRON and to the unique Gaines process, VIACTRON enables a Gaines-fed dog to digest and utilize more of the potential nourishment in his food. Only Gaines contains VIACTRON!

AND GAINES COSTS LESS TO FEED than any other type of dog food!

New Gaines Meal

"Nourishes Every Inch of Your Dog"



Copyright 1948 by General Foods Corp.

A Product of General Foods

saying that he believed certain artists and certain styles are promoted by those who have an interest in them, at the expense of the public. Challenged by most of the Table, he explained: "What I want to do is to get rid of the prestige of the second-rate. There are second-rate hangers-on who have a prestige simply because they are artists."

But there is an equal and opposite force at work in modern art which further confuses the layman, and this is the emphasis on originality, on individualism. Within the influence of a given style each painter strives for a unique expression, an idiom all of his own. This key point was emphasized by Dr. Greene. "The modern artist," he said, "feels compelled to develop his own highly individual idiom. But he does not do this out of sheer cussedness. He does it because he feels compelled to express life accurately as he sees it from a highly individualistic point of view. And why does he see it from a highly individualistic point of view? Because we are living in a highly individualistic age.

"Now there is nothing you can do about that directly. You have got to try to build a community, and as you build a community you will get a common language and common beliefs. Then you will get art that communicates itself more easily."

All these points were summarized with a deft touch by Mr. Mortimer: "The danger is that we have lived in a time dominated by a few men of extraordinary imaginative power, like Matisse, Picasso and Braque. Greatly as I admire them I think their effect on their contemporaries and juniors has been catastrophic. To distort before you can represent is like trying to dance before you can walk. We all know that Picasso and Matisse can represent superbly if they choose. But instead of learning to do this, many young painters attempt at once to project their imaginative vision. It would be much better if they would go and examine nature. Eventually they might develop a vision of their own, as Picasso, Matisse and Braque have—and that would be splendid. But the academic work of the followers of those great artists seems to me very dull on the whole. They had much better go back to nature, as Stuempfig has. His is an honest, well-thought-out work.

"Looking around the room at these lovely pictures yesterday, I thought to myself, 'If the Museum of Modern Art offered me one to take home to England, which would I take?' Several of my friends said they would choose the Braque [*Woman with a Mandolin, p. 75*], and others the Picasso [*Ma Jolie*]. But I would choose the Matisse [*p. 60*], and I think one reason is that it was painted before 1914. The Braque reflects, to some extent, the horrible things that have happened to us, particularly in Europe—things poisonous to modern art.

"You haven't got in the Matisse the broad interest in humanity, the real humanism that you get in the Renaissance masters or in Rembrandt. But it reflects an intense and valuable pleasure in women, flowers, fish, the sensuous world. We are infected by that picture with a delight in the surroundings. What a rich and contagious response to life it gives! Compare this with the rather frightened escape into the exploration of texture which we were asked to criticize [the Pollock, *p. 63*]. It is painful for us, coming from abroad, to be asked to give snap judgments on paintings unfamiliar to us. But I don't mind giving a snap judgment on *that* picture [the Baziotes, *p. 63*]. It seems to me horrible."

The abuse of symbols

YET there is a further difficulty inherent in modern art, which perhaps tops them all. This has to do with the modern artist's use, or misuse, of symbols.

A symbol is an object or an image that is intended by the artist directly to represent a whole field of reality. Its creation is perhaps the highest artistic act, and it is by no means wholly a conscious act. Great symbols grow; and moreover they grow not only out of the man but, so to speak, out of his being, out of his society, his race, his times.

Now one of the leading characteristics of modern art, derived directly from its great emphasis on individualism, is that the symbols have become increasingly *private*. And this sometimes raises almost insuperable difficulties for the observer. Said Mr. Huxley: "In literature you see people using strictly private symbols, which, in the nature of things, nobody else can know about—until you get to complete incomprehension. Tolstoy is perfectly right in saying that art is, among other things, *communication*. When we get to the point of destroying communication by using private symbolism, what about it?"

Said Mr. Taylor: "It seems to me the crux of the situation is

CONTINUED ON PAGE 75

Copyrighted material

Luxury awaits You

Not till you have enjoyed the caressing luxury of Pacific's new rayon terry towels, can you know the utter satisfaction that awaits you after a warm relaxing shower. Here are towels that mark the new era in towel-making: soft, absorbent rayon terry, on a sturdy cotton base fabric. Glowing, shimmering colors as well as gleaming white. Be sure to ask for these towels by name. They're identified by the Pacific label shown below.

Also see Pacific's all-cotton smart printed towels (florals, novelties, juveniles) and our solid-color beauties



Look for the Pacific label also on Pacific Balanced Sheets, Pacific Silver Cloth, and on men's, women's and children's wear of cotton or rayon

Pacific Mills, Towel Dept. X10, 214 Church Street, New York 13, N. Y.

Copyrighted material

For the man who wants . . . and can afford

The safest, most luxurious tire ever built

The new Double Eagle — now built on the sensationally successful principles of Goodyear's famous Super-Cushion — is the world's only automobile tire with a body made entirely with *nylon cord*

ON THIS OUR 50TH YEAR in the rubber industry, we deliberately set out to build a tire that would be finer—*incomparably* finer—than any the world had ever seen.

We know now that we have succeeded. For this tire—the new Double Eagle—sets brilliant new standards of motoring luxury, safety and comfort.

The supremacy of the Double Eagle rests mainly on two remarkable Goodyear developments: *extra-low-pressure design, and a tire body made solely of nylon cord.*

Like Goodyear's sensationally successful Super-Cushion, *the Double Eagle now runs on 24 pounds of air*. Big, pillowy and handsome, it offers you an indescribably softer, less fatiguing ride.

Because it soaks up jolts, and because it has a larger contact area with the road, it provides a thrilling new ease and stability in car handling.

Your car darts away from the lights, seems to float through traffic and around turns—and stops with an unequalled quickness and safety.

In construction, the new Double Eagle is a sheer masterpiece. It is the *only* automobile tire whose body is made exclusively of *nylon* cord. It has six plies of nylon cords—which actually weigh less than four plies of conventional cords. *Yet this silken fabric is so strong it makes the tire body two and a half times as strong as the best standard tire.*

For these reasons, the new Double Eagle is the nearest thing to a *blowout-proof* tire. In all our rugged test-ground driving, we have never—literally *never*—had one blow out.

And mileage? *You can ride on this magnificent new Double Eagle smoothly and safely long after any other tire in the world would have to be replaced.*

To the motorist who seeks the ultimate in tire luxury and safety, we say simply this:

The new Double Eagle Super-Cushion is the crowning tire achievement of our 50 years in the rubber industry.

GOODYEAR

THE GREATEST NAME IN RUBBER

Copyrighted material



The new

DOUBLE EAGLE

NYLON CORD

Super Cushion

1898 50 GOODYEAR ANNIVERSARY 1948

THE NEW DOUBLE EAGLE—in combination with Goodyear's matchless LifeGuard Safety Tube—is without question today's final word in motoring luxury, comfort and safety. They both await you—now—at your Goodyear dealer's.

Double Eagle T. M.—The Goodyear Tire & Rubber Company

Copyrighted material

MEAT as a source of protein, B vitamins, iron

All ratings based on cooked values

KIND OF MEAT	COMPLETE PROTEIN	B VITAMINS			FOOD IRON
		THIAMINE (B_1)	RIBOFLAVIN (B_2)	NIACIN	
 PORK	EXCELLENT	EXCELLENT	FAIR	EXCELLENT	EXCELLENT
 BEEF	EXCELLENT	FAIR	EXCELLENT	EXCELLENT	EXCELLENT
 LAMB	EXCELLENT	FAIR	GOOD	EXCELLENT	EXCELLENT
 VEAL	EXCELLENT	GOOD	GOOD	EXCELLENT	EXCELLENT
 VARIETY MEATS (LIVER, HEART, KIDNEY)	EXCELLENT	EXCELLENT	EXCELLENT	EXCELLENT	EXCELLENT
 SAUSAGE (FRANKFURTERS, BOLOGNA)	EXCELLENT	GOOD	GOOD	GOOD	EXCELLENT

All meats also contain the minerals—copper and phosphorus—in significant quantities.

Best-Known Functions of Protein

Complete protein has all ten of the essential amino acids that the body must have to build, maintain and repair tissue. Needed by children in proportionately larger amounts than adults, for healthy growth.

Best-Known Functions of the B Vitamins

All are necessary for growth, vigor and general well-being. **Thiamine**—essential for healthy nerves, good appetite. **Riboflavin**—protects against certain eye and skin conditions. **Niacin**—for prevention of pellagra, a serious deficiency disease.

Best-Known Functions of Minerals

Iron—essential to hemoglobin, which carries oxygen in the blood. Deficiency causes anemia. **Copper**—apparently enables the body to utilize iron better. **Phosphorus**—combines with calcium in building bones and teeth.

YOU knew meat was good . . . but did you know it was this good? Your instinct has always said "Yes" to meat . . . now science tells why. And the chart above only begins to tell the story.

Notice that it lists *complete* protein as the kind meat has. This means meat protein has all of the ten essential "building blocks" or amino acids. This is important because these "building blocks" can work only as a team.

Laboratory research indicates that when even one of the ten is missing at a meal, the team can't go to work efficiently building muscle tissue and blood, and replacing worn-out body cells with fresh, new ones. *None of these building blocks are missing when the meal is built around meat.*

Sausage for breakfast, hamburger for lunch, roast for dinner—in any meat meal, you know that you are getting *complete* protein and all of its body-building benefits.

AMERICAN MEAT INSTITUTE

Headquarters, Chicago • *Members throughout the U. S.*

ACCEPTED COUNCIL ON FOODS AND NUTRITION AMERICAN MEDICAL ASSOCIATION

This Seal means that all nutritional statements made in this advertisement are acceptable to the Council on Foods and Nutrition of the American Medical Association.

Copyrighted material



WOMAN WITH A MANDOLIN, by Georges Braque, was chosen by several as the picture they would "most like to have" of those shown. Mr. Mortimer, however, saw in it the cultural heritage of World War I, chose Matisse (*p. 60*).

MODERN ART CONTINUED

communicability. I think we are up against a situation where private pictures are being produced for public exhibition. *The extent of the privacy of the communication is the measure by which the public will accept or reject the work of art and the artist himself.*"

As an illustration of what he meant by "communicability"—though not in terms of symbols—Mr. Taylor cited an experience at the New York Metropolitan: "Two or three years ago the museum put on an exhibition of William S. Mount. He was a mid-19th Century painter who lived on Long Island—one of the offshoots of the Hudson River group of naturalists. We did not give a great deal of publicity to it. But we suddenly saw a new audience, and in very large numbers. They were bank clerks, salesmen, Long Island and Hudson River Yankees, and I don't think they had ever set foot in the museum before. They came in droves—and we haven't seen them since.

"Now, my feeling is that that particular group of people, who were not professional art lovers or gallery-goers, came in search of something with which they themselves were familiar."

MR. GREENBERG. "I think those people who came only because the pictures were concerned with locales they knew showed a reprehensible attitude toward art. But they had never even taken the trouble to come to look at the old masters in the Metropolitan. You can't cater to that attitude."

MR. TAYLOR. "Says who, Mr. Greenberg, their attitude wasn't right? Fifty thousand people is a lot of people."

MR. GREENBERG. "Are we going to judge truth by quantity and sheer mass?"

MODERATOR. "Doesn't that indicate, Mr. Greenberg, that the public feels a need for symbols and other elements in art that they can identify as having something to do with their lives?"

MR. GREENBERG. "I think you can find symbols in Chinese art, which happens to be very popular in the West, which are also unintelligible to the Western spectator, who may enjoy the picture on other grounds and enjoy it adequately."

Dr. Schapiro brought out an entirely different side of this question. Said he: "I want to say something about the privacy of symbolism, of which Mr. Huxley spoke. I believe it is not paradoxical

CONTINUED ON NEXT PAGE

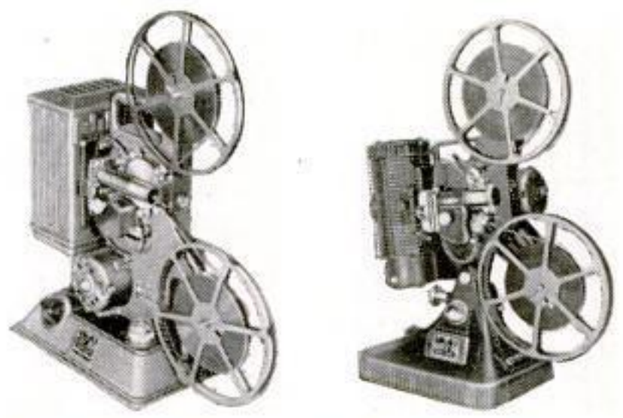
It costs less than you think to take good color movies with a Keystone Camera!



This NEW Keystone 8mm Camera, with all its costly-camera features and superb workmanship . . . is modestly priced. Thus it makes exquisite color movies *economical* to take. And this pocket-size camera is so simple to use that even beginners can take brilliant movies with it. Compare this beautiful camera for features, workmanship and price at your camera dealer's.

The model K22 has rich, chrome-trimmed case. Fine Wollensak f2.5 coated lens. Interchangeable lens mount for telephoto or other lens. 3 shutter speeds. Built-in view finder. Telephoto view finder. Audible footage indicator.

Only $67.50 *including tax.*



Your Choice of Two Fine Projectors

KEYSTONE 8mm Projector. 500 watt, pre-focus lamp. f1.85 Coated Lens **$74.50**

KEYSTONE 8mm Projector. 750 watt, pre-focus lamp. 400 ft. reel. f1.6 Coated Lens **$138.50**

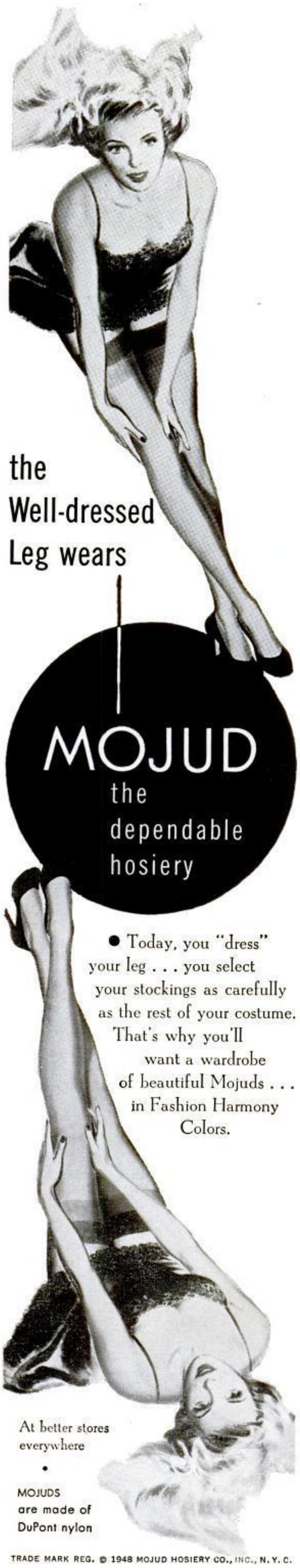
Write today for
FOLDER DESCRIBING OUR 8MM and 16MM EQUIPMENT

KEYSTONE MANUFACTURING COMPANY
DEPT. 13, BOSTON 24, MASSACHUSETTS

Keystone

MAKERS OF FINE 8MM. AND 16MM. MOVIE CAMERAS AND PROJECTORS FOR OVER TWENTY-FIVE YEARS

Copyrighted material



to say that it is precisely because the symbols are *not* completely legible that we value them. That is to say, we recognize the authenticity of certain paintings in their *strangeness*—precisely because the symbols cannot be readily communicated."

MR. TAYLOR. "Who are 'we'?"

DR. SCHAPIRO. "I am referring to myself and to those who like certain types of modern pictures. We are suspicious of the paintings of Dali, for example, because we *recognize* the symbols. We are able to say, 'This came out of a book; this does not represent a real experience.' In the privacy of the symbolism there is a guarantee of its validity. We ourselves have experienced, within our own dreams and thoughts, unexplained things which surprise us. We therefore say when we encounter such things in a painting, 'This artist is genuine; he has really been able to utilize those experiences for painting.'"

To this Mr. Frankfurter countered: "Symbolism is a strange thing. I do think that the validity of a symbol will come out, as Dr. Schapiro has suggested. But I also think that by giving license to every kind of private symbol, every kind of private experience, as the basis for a style, we are setting up a real cult of unintelligibility —unintelligible even to the followers of the school who practice it. And I believe that the alternative to that is to be found in painters such as I pointed to this morning (*e.g.* Steumpfig), who used a more recognizable image form into which they incorporate their dreams, their sense for the abstracting of the natural world, and many other elements."

Thus the debate about symbolism led to the very heart of the problem. Mr. Frankfurter maintained that it is permissible to speak of *degrees of intelligibility;* that some symbols, and hence some pictures, are more easily understood than others. And his contention was that the artist should strive, within the limits of his own vision, his resources, his conscience and other factors, to work in the direction of intelligibility; that only thus could modern art become acceptable to the public and achieve the kind of cultural validity that its critics demand. Mr. Frankfurter's approach was shared to some extent by Aldous Huxley, on the grounds that art must be able to "communicate"; and also by Sir Leigh, Mr. Taylor and others.

Mr. Sweeney, on the other hand, while offering no objection to more understandable symbols, declared that "Mr. Frankfurter is recommending a method which does more to help the spectator than the spectator does to meet the picture." Mr. Greenberg could not agree with Mr. Frankfurter. He said that Mr. Frankfurter was raising all over again the question of recognizability, which has never been settled. The point to grasp about the modern artist, he said, is that he has become absorbed in *experiences* rather than in the surrounding world.

MODERATOR. "There you have the artist in relation to the spirit of his times?"

MR. GREENBERG. "That is right."

III. The Spirit of the Times

AND in fact it was in the spirit of the times—in the *Zeitgeist*—that the Table found its ultimate estimates of modern art. Many references were made to this. Said Sir Leigh: "Modern art is a reflection of our times, whether you like it or not. When the public doesn't understand one particular phase of modern art, we must not reject it for that reason." Said Mr. Askew: "There is a *Zeitgeist* of *seeing*, which is inherent in the painter and in the man looking at the painting."

To be sure, Mr. Huxley and Dr. Schapiro both raised a warning against a careless use of this idea. Said Mr. Huxley: "There is an assumption in many of the so-called philosophical modern histories that art expresses the social life of its period. I don't think it does. I think frequently art expresses something in revolt against its period." Mr. Frankfurter added the reminder that during the turbulent Thirty Years' War, Rembrandt went on painting serene masterpieces.

But while the influence of the times cannot be construed literally, in the historical sense, it is nevertheless very marked in terms of values and attitudes. Almost everyone at the Table had something to say along this line. Said Mr. Soby: "I wonder whether we would all agree as a general thing that in our time it is more difficult for an artist to make great art out of the tangible world than it has been in past centuries. I think it is due to a cumulative exhaustion of traditional subjects by earlier artists." Several, includ-

CONTINUED ON PAGE 78

YOU KNOW IT'S THERE


Hairpiece by Joseph Fleischer
but—
NOBODY ELSE DOES!
Invisible Venida Hair Nets bring modern hairstyles a wonderful new versatility with every variation of coiffure. They're hand made of finest human hair, in shades, shapes and sizes for all needs and occasions.

Ask for the familiar "Venida Girl" envelope at your favorite notion or drug counter.
Costs less because it lasts longer!
20¢ White, grey, purple 25¢
Single or double mesh
VENIDA
The Guaranteed
HAIR NET
"rules the waves"
FAMOUS VENIDA HAIR BEAUTY AIDS BY RIESER CO., N. Y.


Figure problem? For FREE booklet, "Your New Guide to Bustline Beauty," write Dept. L-9 Peter Pan 312 Fifth Avenue, New York 1, N. Y.

Copyrighted material

It's "I Do" Day — for pretty Patti Alicoate of Rye, New York as she marries John Joseph Bergen, Jr.



Look at radiant Patti! Her gay smile — *one* reason she bowled over stag line at Allied Flag Ball debut. *Another* reason — plain to see! Patti's skin has gleam 'n' glow that packs romance appeal. Today she's a dream-bride in misty marquisette and heirloom Brussels lace. Another marrying deb whose shining beauty is a tribute to Woodbury Facial Soap.



Kiss of devotion. For three years, John pursued Patti . . . the lucky third brought her *"yes"!* Shows you, a man keeps his sights on Woodbury-smooth beauty. "And how!" confirms John.



Ceremony at Sherry's. Vows pledged—and the minister wishes "Happiness" to the very new "Mr. and Mrs." Patti's starry-eyed. John looks serious—conceals happy beat of his heart!

Happiness Always

FOR ANOTHER WOODBURY MARRYING DEB



Stork Club Party. Society Scribe Count Igor Cassini picks Patti as Beauty Bride of the Month. *She* picks her skin soap—Woodbury—for its beauty-cream ingredient. Smoothing!



Patti stops traffic—dives into John's pocket for engagement ring. "Oh, what sparkle!" she revels. Oh, what sparkle *yourself*, Patti—trust Woodbury, *extra-mild*, to keep skin a-glow!



"Just for two!" Patti helps John plan their home. Another plan for happiness: To keep her skin romantically smooth *always* — with Woodbury. Beauty soap, made for skin alone.

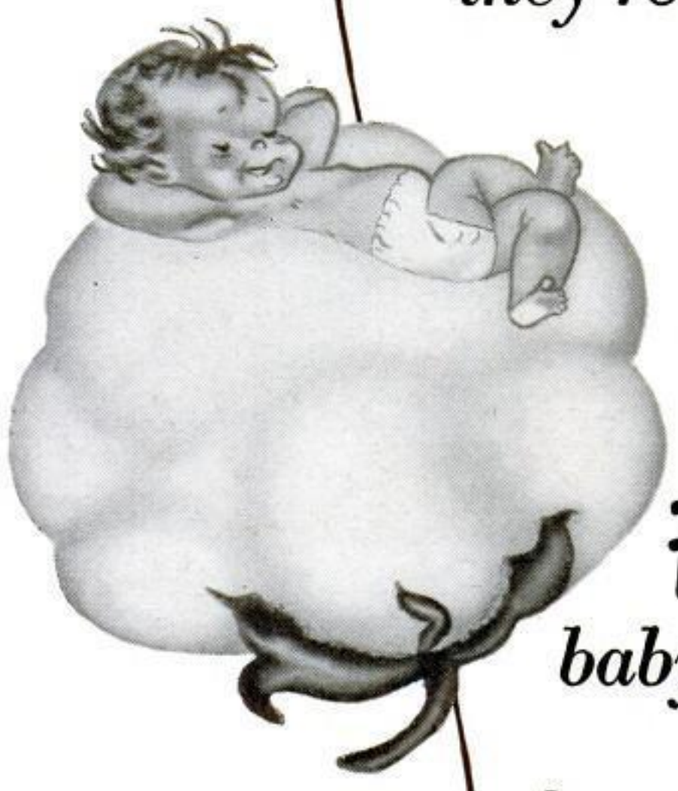


Pleased, Patti? "My skin is," she laughs, "feels luscious, after my Woodbury Facial Cocktail!" Take one daily, girls. Start with creamy lather, massage. Then rinse, warm and cool. Skin feels velvety—Woodbury's *so mild.*

"Right into my shower comes my Woodbury," Patti adds. "Its beauty-cream lather's so rich—my shoulders and arms keep that *velvet soft* look." Right! It's Woodbury Beauty Baths *daily*—for a beauty complexion all-over.

Copyrighted material

they're Warren's THREE OAKS MICH they're wonderful



Featherlex baby pants...

WATER PROOF
WASHABLE
NON-IRRITATING

•At leading stores everywhere

By every test, the best for your baby. Soft high-count cotton with a specially developed vinyl coating, exclusive with Warren's. Decidedly preferred by mothers who want the finest in fabric baby pants.

THE WARREN FEATHERBONE CO. • Three Oaks, Michigan • New York • Chicago • San Francisco



They're wearing the Bonny-hood—Eagleknit's gay new bonnet, trimmed with flattering Laskin Mouton fur. You'll love it! Ask your dealer. Write for catalog of smart Eagleknit styles. Eagle Knitting Mills, Inc., Milwaukee.

EAGLEKNIT

STYLES FOR ALL AGES



PARNASSUS by Nicolas Poussin, a 17th Century classicist, was cited by Aldous Huxley to illustrate an important esthetic criterion: that one of the characteristics of a great, as opposed to a lesser, work of art is that it imposes a unity on a greater diversity of elements. The Poussin picture, according to Huxley, contains a "very subtle and elaborate system of formal relationships," which the artist has welded into a perfect whole. Mr. Huxley also pointed out that Poussin used the same face for all his female figures, showing that he was much more interested in the picture's formal than in its psychological content.

MODERN ART CONTINUED

ing Mr. Huxley, pointed out that the influence of the times is at work in all the arts. Said Mr. Mortimer: "Modern painting is no more difficult to understand than modern poetry, modern music or, for that matter, modern science."

Dr. Greene insisted that painting must be related to the entire culture and that its difficulties are in great measure the difficulties of the culture. Nobody, he declared, complains that modern science is "too difficult" for the layman. "Are you going to go to Einstein and say, 'Don't be too difficult?' " It seems to be inherent in our culture that the search for truth should be difficult, and we must make the best of it.

But there is another side to the matter. One of the troubles with our culture is a kind of breakdown of standards, so that it is hard for us to make value judgments. "We have almost no capacity," said Dr. Greene, "to recognize maturity and wisdom." We cannot blame this on art, but neither can we insulate art from the general effect of it. "To put it another way, the failure of modern art—if it is a failure—is not so much the failure of the art as it is the failure of our churches, of liberal education, of all those processes that enter into the cultural matrix."

Dr. Taylor spoke of the breakdown of monotheism, which had held the world together for 2,000 years or so. This has resulted, not in a lack of conviction (of which our age is often accused) but in *a multiplicity of convictions*. Mr. Frankfurter expanded on this. "We live in a time," he said, "torn in its allegiance between a dozen or more philosophical or ethical systems, each convinced that it is the true gospel." And the time is critical because "we have now reached the stage where we must finally face the question of how much of the Classical-Christian tradition we wish to retain in our attitude toward art." According to the Classical-Christian tradition the arts, as all things human, are implicated in the problem of good and evil: esthetics is implicated in ethics. This tradition is now opposed by a newer one, which says that esthetics stands alone as a part of human experience; that art is good or bad purely in its own terms, with no ethical or theological references. Mr. Frankfurter made the point more strongly than anyone at the Table—though a great number agreed—that art must have some moral reference. "Once you use the words 'genuine' and 'authentic' you cannot entirely separate morality and truth from the work of art."

Thus the troubles of modern art lead back into the troubles of the age. There was woven into the final moments of the Table a note of tragedy—the tragedy of contemporary man—which has its counterpart in the predicament of modern art. In fact, it was Mr. Greenberg, defender of Pollock, who used the word. "I think it is one of the *tragedies* of our time," he said, "that great painting has to do without a 'recognizable' subject matter."

One of the remarkable phenomena at the Table, unexpected by

Copyrighted material

the moderator, was this attitude of honest search, almost of discontent, that was demonstrated by the most enthusiastic defenders of modern art. They were not content to stand pat. The question in their minds seemed rather to be, "Where do we go from here? What is the next step?"

That this attitude is prevalent among artists also was shown by Dr. Schapiro. "In recent years," he said, "there has been much uneasiness among artists. I have talked with few good artists who have not admitted their dissatisfaction and sometimes a nostalgia for certain older things. There are people who have been bold enough to advise these artists to paint religious or political pictures, or to represent the familiar environment, in order to solve their problem. Why haven't these constantly proposed goals been realized? Serious artists are concerned with the question. They want to create an art that is more fully human, more public, more universal—an art that will have a deeper appeal. But before the question, 'What do you propose?' they have confessed their helplessness."

The struggle for freedom

IF the layman is to match this attitude of honest search, his task is to understand the real meaning of modern art—why it is so difficult and strange and seemingly perverse. And the answer is already implicit in this report, especially as set forth by Dr. Greene. The meaning of modern art is, that the artist of today is engaged in a tremendous individualistic struggle—a struggle to discover and to assert and to express him*self*. He has been stripped in this struggle of many of the useful standards that sustained the artists of the past and helped to make them comprehensible—religious beliefs, moral codes, esthetic dogmas—the absolutes of other ages. He is on his own. And his one remaining criterion is a kind of personal honesty, a kind of integrity—the quality that Mr. Frankfurter referred to in the word "genuine." This can be reflected in his pictures; but it may or may not lead him out to the light, and it may or may not be "comprehensible" to anyone else. Dr. Schapiro summed it up as follows:

"The creation of modern art makes certain demands upon the individual who creates it. It gives to individual experiences an enormous value beyond that of previous art. It requires, therefore, a constant searching of oneself, an attentiveness to all that one has done and a perpetual self-renewal. In the great artist the results of this highly individual attitude can be set up beside the great work of the past.

"This attitude further involves a freedom of the individual, an openness to experience—qualities that we consider important, not only in art, but in the broader field of life itself. We value these qualities in human relationships, in science, in ethical behavior; and it is through the arts to some extent that they become evident to us."

Yet this tremendous, individualistic struggle, which makes modern art so difficult for the layman, is really one of the great assets of our civilization. For it is at bottom the struggle for freedom. As several at the Table pointed out, the temptation in authoritarian societies is to settle the problem of modern art by fiat. Both Hitler and Stalin have actually done so—and in both cases the artists were ordered to return to representational painting. Said Georges Duthuit: "Several governments have made a policy of throwing modern art out the window. Our layman does not seem to disagree entirely with this. He says merely that there is some justice in objecting to modern art. But if there is some justice in the objection, is there maybe some justice in the totalitarian point of view as well? In Europe today, for artists and writers, the question is literally one of life and death. This is a time when our layman must get to the bottom of what he means."

Said Mr. Janson: "I feel that the modern artist, in insisting upon the highly individual experiences that have been emphasized today, is fulfilling a very valuable function. He is preserving something that is in great danger—namely, our ability to remain individuals."

Maybe obscurity is a high price to pay for freedom, culturally speaking. Yet it has been, and may for some time continue to be, an inescapable cultural by-product of the great process of freedom which is so critical in our time. This does not mean, on the other hand, that the artist need have no standards. He must have them: he should be free—but not irresponsible. Such, perhaps, is the ultimate answer to be derived from the deliberations of these distinguished men. And in the light of it the layman, who might otherwise be disposed to throw all modern art in the ashcan, may think twice—and may on second thought reconsider.

all skin types

all skin tones

look lovelier

in any climate

in any weather

with

Pastel Tint

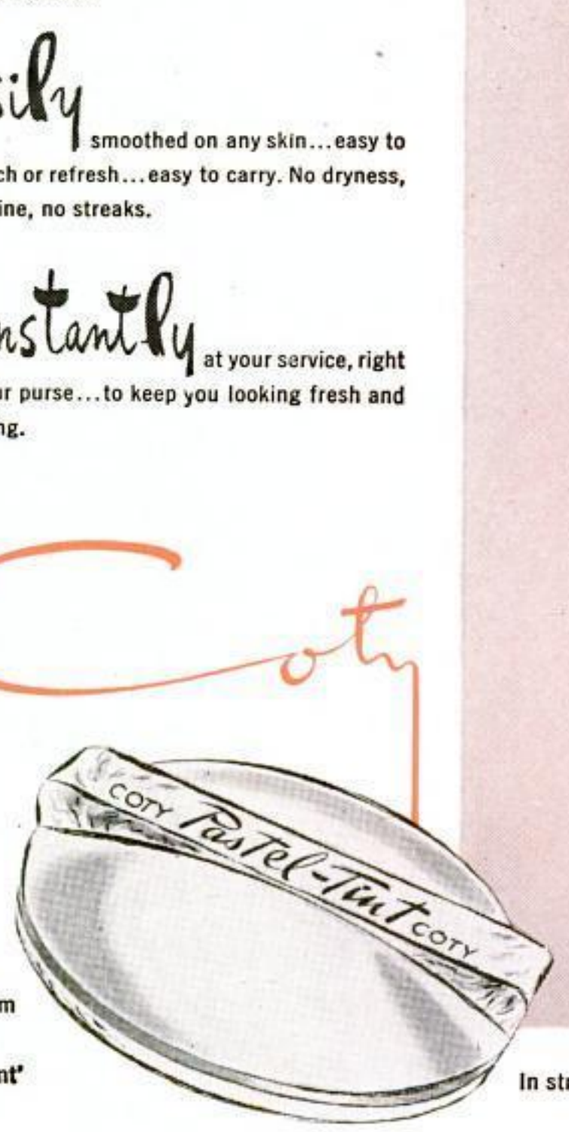
NEW TYPE, QUICK MAKE-UP BASE

instantly applied with the fingertips... anywhere... any time... in any climate ...any weather.

easily smoothed on any skin... easy to retouch or refresh... easy to carry. No dryness, no shine, no streaks.

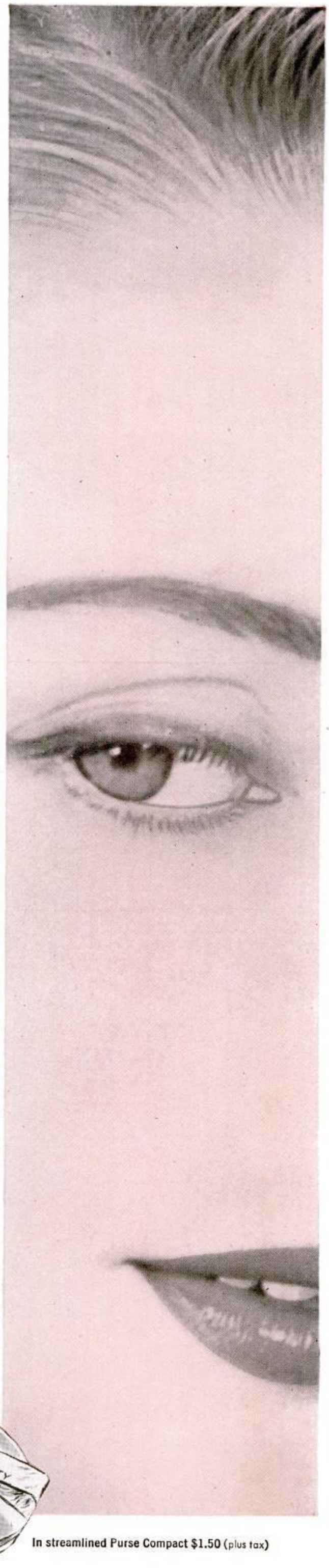
Constantly at your service, right in your purse... to keep you looking fresh and glowing.

Coty



Light
Medium
Dark
'Vibrant'

In streamlined Purse Compact $1.50 (plus tax)



Copyrighted material



With Cheese

Choose *any* cheese—there's only *one* Ritz! No other cracker makes cheese flavors so *rich,* so *racy* as Ritz—brings such robust joy to *all* eating! So lively-crisp—so *zesty* . . . Ritz is in a class by itself—the one cracker above all others to turn meal or snack into a *delicious* adventure!

nothing tastes as good as Ritz . . . but Ritz!

Copyrighted material



Make this a time to remember . . .

IF YOU COULD SEE the yearning in those eyes, you'd know the joy that waits for you when you present her with her first important watch.

For this is the time to which everyone who's young looks forward, a time when it's such fun to mark the precious moment of growing up with the most perfect gift of all.

FOR A GIFT to cherish—none is more perfect than a watch. Your jeweler has a wide choice to show you, achievements of the skill of free craftsmen—of America and Switzerland—oldest democracies on two continents.

And, no matter what the make of your watch, it can be repaired economically and promptly, thanks to the efficiency of the modern jeweler.

For the gifts you'll give with pride — let your jeweler be your guide

The WATCHMAKERS OF SWITZERLAND

See "The 1948 Watch Parade" at your jeweler's—October 10th to 24th

Copyrighted material



SILVER MUSKRAT STOLE FROM ESTHER DOROTHY HAS POCKETS BIG ENOUGH TO HOLD POODLE

STOLES

In mink or plaid, they are season's accessory success

The smartest single accessory among fall fashions this year is the stole, widely available in various forms and at various prices, and already seen in such various places as Park Avenue and the college campus (*next page*). One reason for this popularity is that the stole, which differs from the shawl in being longer and thinner, goes with any type of skirt. Another is that it helps emphasize the popular rounded shoulder, especially when gathered tightly. In its expensive versions the stole is this season's most popular way of wearing extra fur, taking the place of muffs or whole skins. In an inexpensive fabric, it makes a gay and practical costume out of a routine street outfit. When winter sets in it can be worn like a comfortable shawl around the house or after skiing.



INEXPENSIVE STOLE of jersey from R. H. Macy has glove ends, costs $10.29.

CONTINUED ON NEXT PAGE

Copyrighted material



BILL KOEHLER *and* BOB DAVIS, *operators of Canyonair Obedience Training Kennels, Claremont, Calif.—one of the largest in the world. They feed over 600 lbs. of Friskies a week!*

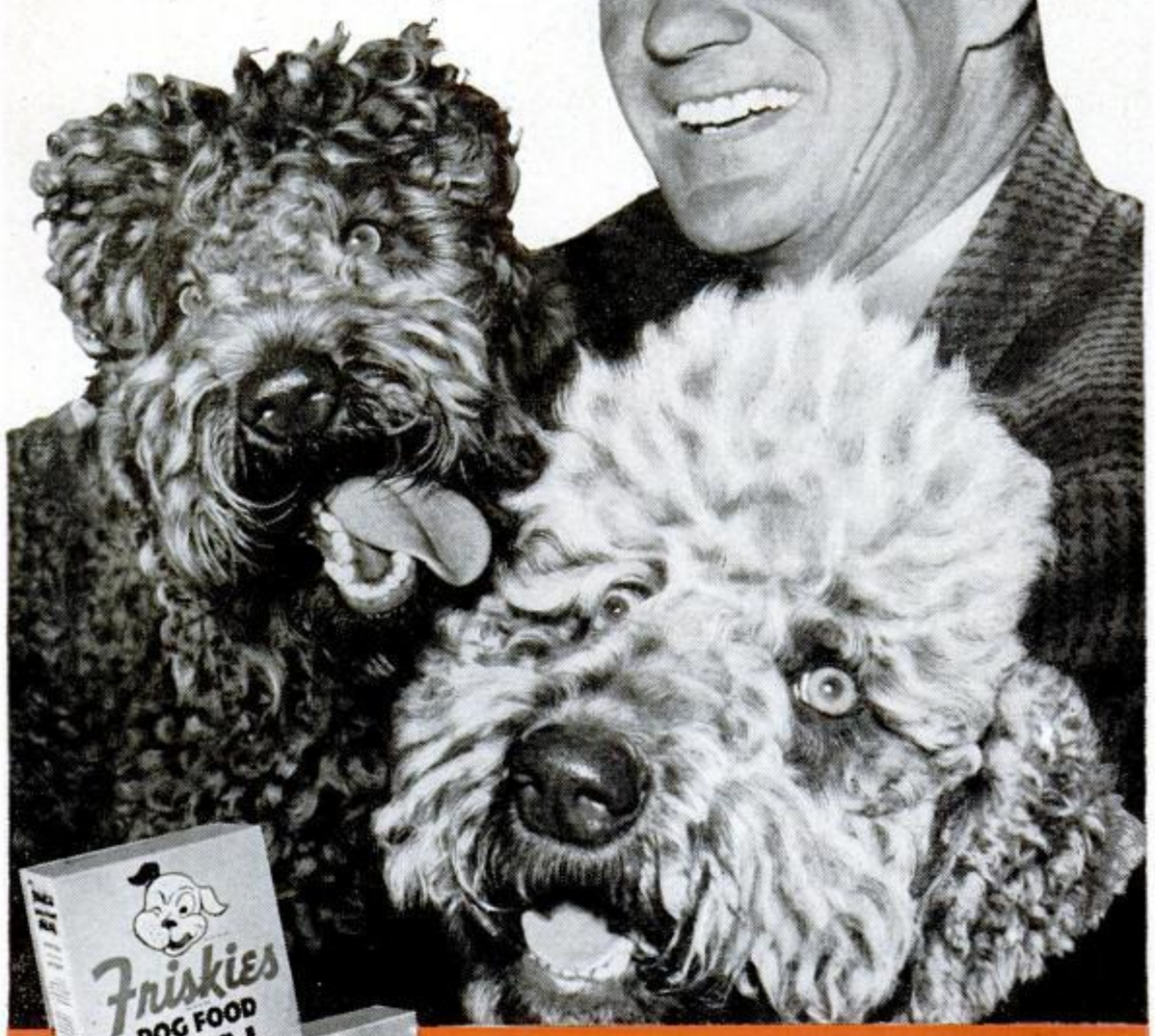
DOG MEN SAY: "Feed Friskies"

PROFESSIONALS judge dog diet by results, proved by experience. For almost 15 years, Friskies has been the choice of leading breeders, trainers and veterinarians. Results prove it is a *complete dog food, scientifically balanced for total nourishment.* Dogs love the "meaty" taste and smell of Friskies! Yet Friskies' *complete* nutrition costs less than half as much as most "canned" dog foods (which contain up to 74% moisture, while Friskies contain under 10%). Accept the advice of professional experts . . . feed Friskies! Use both Meal and Cubes, for variety.

Sonny Tufts

star of Columbia's "THE UNTAMED BREED"

says "This is Toni, and his mother Coco—my two generations of Friskies-fed poodles. Friskies keeps them smart and sturdy."



KEEP YOUR DOG FRISKY WITH

Friskies

FEED BOTH FOR VARIETY

A CARNATION QUALITY PRODUCT

STOLES CONTINUED



FRINGED TARTAN (Junior House) livens the college outfit, costs $5.95.



BLUE FROST mutation mink stole is rectangular in shape, costs $2,000.



BARUNDUKI—fur-printed plush—by Carolyn Schnurer adds color to street wear. Conservatism of new street clothes makes a good background for stoles.



WHITE MINK stole at $3,000 is in top price range. It was designed by Maximilian, famed fur couturier who also designed blue frost mink at top of page.

Copyrighted material



THE TRUMPETER LABEL . . . A SMALL THING TO LOOK FOR
. . . A BIG THING TO FIND

how to buy a suit . . .

Try this simple formula: Go to a reliable store and ask for a brand you can trust. Get a suit that feels right . . . looks right . . . gives you a sense of confidence that goes with being well-dressed. Quality clothing means good old-fashioned workmanship by fine craftsmen . . . painstaking care with fabric, needle and shears . . . fit and comfort built right in. And if you want a bonus of style and good taste at no extra price—then it's Hart Schaffner & Marx.

HART SCHAFFNER & MARX

Copyrighted material


THE YEOMEN OF THE GUARD
H.M.S. PINAFORE
PENZANCE
Patience
PRINCESS IDA
The Gondoliers
Copyrighted material



THE LAND OF *Gilbert and Sullivan*

Of all U.S. theater groups, professional and amateur, that resume activities in the fall, none are more fanatically devoted to their art than the hundreds of groups which put on Gilbert and Sullivan operettas. These wonderful works, written by two Englishmen from 1871 to 1896, are given about 5,000 performances every year in the U.S., more even than Shakespeare gets. In recognition of this happy phenomenon LIFE herewith presents an imaginative map of "Gilbert and Sullivan Land," on which characters from the operettas are depicted at their pastime of getting confused and falling in love.

RUDDIGORE (*top right*) tells how Rose Maybud, who carries an etiquette book, is loved both by a sailor and a farmer, Robin Oakapple. Robin, of course, is really a rich baron fleeing from an ancestral curse. His brother, also a victim of the curse, weds Mad Margaret, and Robin, after his family ghosts have tramped around until cockcrow, escapes the curse to wed Rose.

TRIAL BY JURY mocks breach-of-promise suits. The fair plaintiff claims her betrothed is fickle. Finally the judge tosses his papers in the air, decides to wed the plaintiff himself.

IOLANTHE begins when the fairy queen forgives the fairy, Iolanthe, who had been banished to a stream for wedding a mortal. Iolanthe's son, Strephon, is engaged to Phyllis, who toots a flute with him. Before *Iolanthe* ends, the queen weds a redcoated sentry, turns ermined peers of Parliament into fairies, and Phyllis makes a chancellor lose sleep for love of her.

THE MIKADO finds Nanki-Poo, a minstrel, in love with Yum-Yum, one of the three little maids from school. Yum-Yum is engaged to Ko-Ko, a gentle executioner who is finally obliged to wed ugly Katisha after wooing her with a lament about a tit-willow bird. Nanki-Poo bribes Pooh-Bah for state secrets, turns out to be the Mikado's son and wins Yum-Yum.

PRINCESS IDA deals with scholarly young ladies who start a women's university at Castle Adamant and abandon all male company. By storming the castle wall the males manage to conquer the fair scholars and several suitable marriages ensue.

THE GONDOLIERS juggles the romances of three couples: two gondoliers and their sweethearts, a humble drummer boy and Casilda, daughter of the Duke of Plaza-Toro, who "led his regiment from behind." All ends cheerfully when the Inquisitor on the tower discovers the drummer is a king's son.

PIRATES OF PENZANCE tells the tale of Frederic, raised from infancy by a pirate king and a pirate nurse. Frederic loves Mabel, daughter of "the very model of a modern major general," who is versed in everything "vegetable, animal and mineral." A slave of duty, Frederic feels obliged to help some unhappy policemen to try to liquidate his pirate friends, but peace is restored and pirates all marry the general's daughters.

PATIENCE, which spoofs the arty era of Oscar Wilde, tells of a pale poet named Bunthorne who loves the milkmaid, Patience, and is adored by 20 lovesick maidens. Patience, however, loves another poet who sings about a magnet and silver churn. The bass-viol-playing Lady Jane weds an officer, the maidens marry manly dragoons, but Bunthorne remains a bachelor.

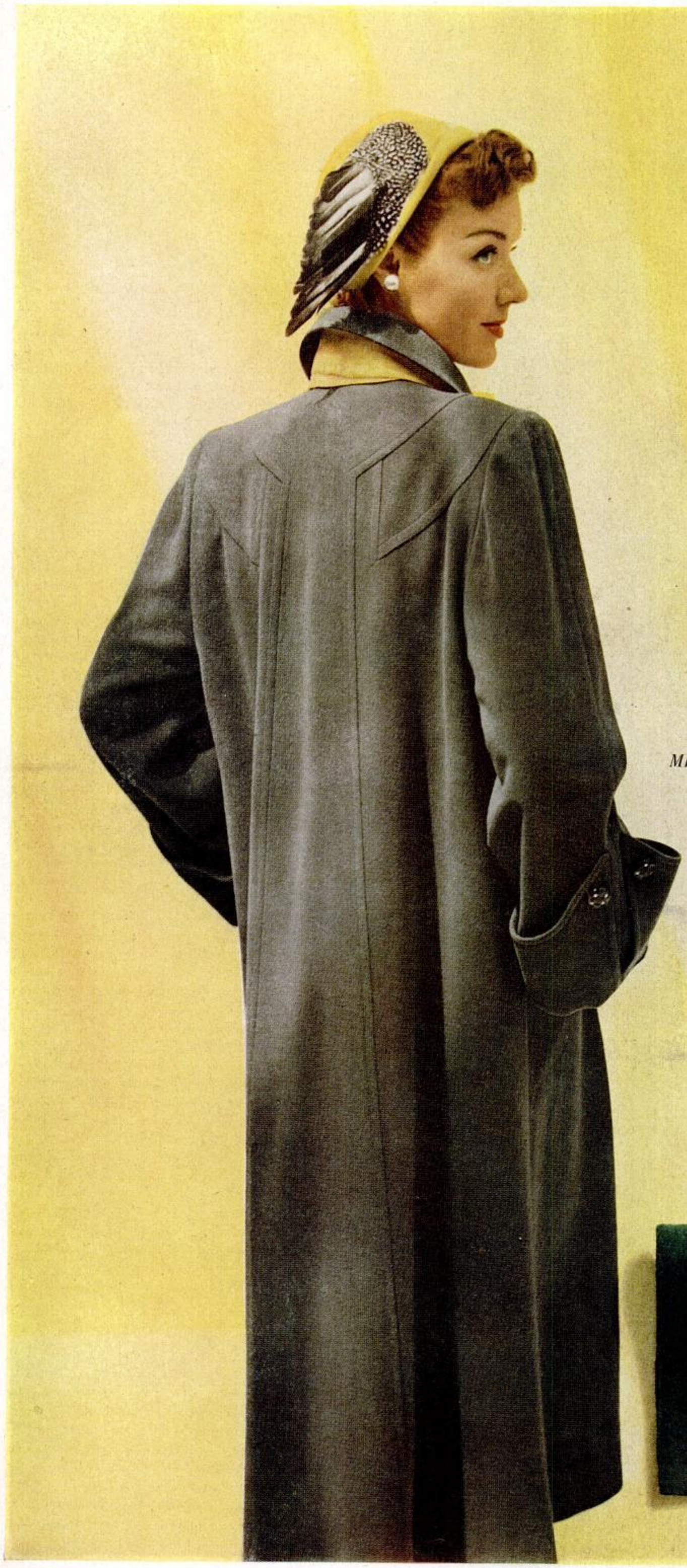
H.M.S. PINAFORE tells of Josephine, a captain's daughter who loves Ralph, a sailor, though her father wants her to wed a naval bigwig (with monocle). Dick Deadeye, whispering to the captain, tries to foil the lovers' elopement. But everybody is properly paired, the captain marrying Little Buttercup, "the rosiest, the roundest, and the reddest of bumboat women."

THE YEOMEN OF THE GUARD has a blonde named Phoebe who steals a key from an ugly jailer so she can free Colonel Fairfax, whom she loves. Phoebe loses Fairfax to a redhead and the jester, who loves the redhead, is left disconsolate.

THE SORCERER tells of two lovers so happy they hire a sorcerer to sell a potion that will make all their friends fall in love. Confusion ensues until the sorcerer removes the spell.

PAINTED FOR LIFE BY LUCILLE CORCOS

Copyrighted material

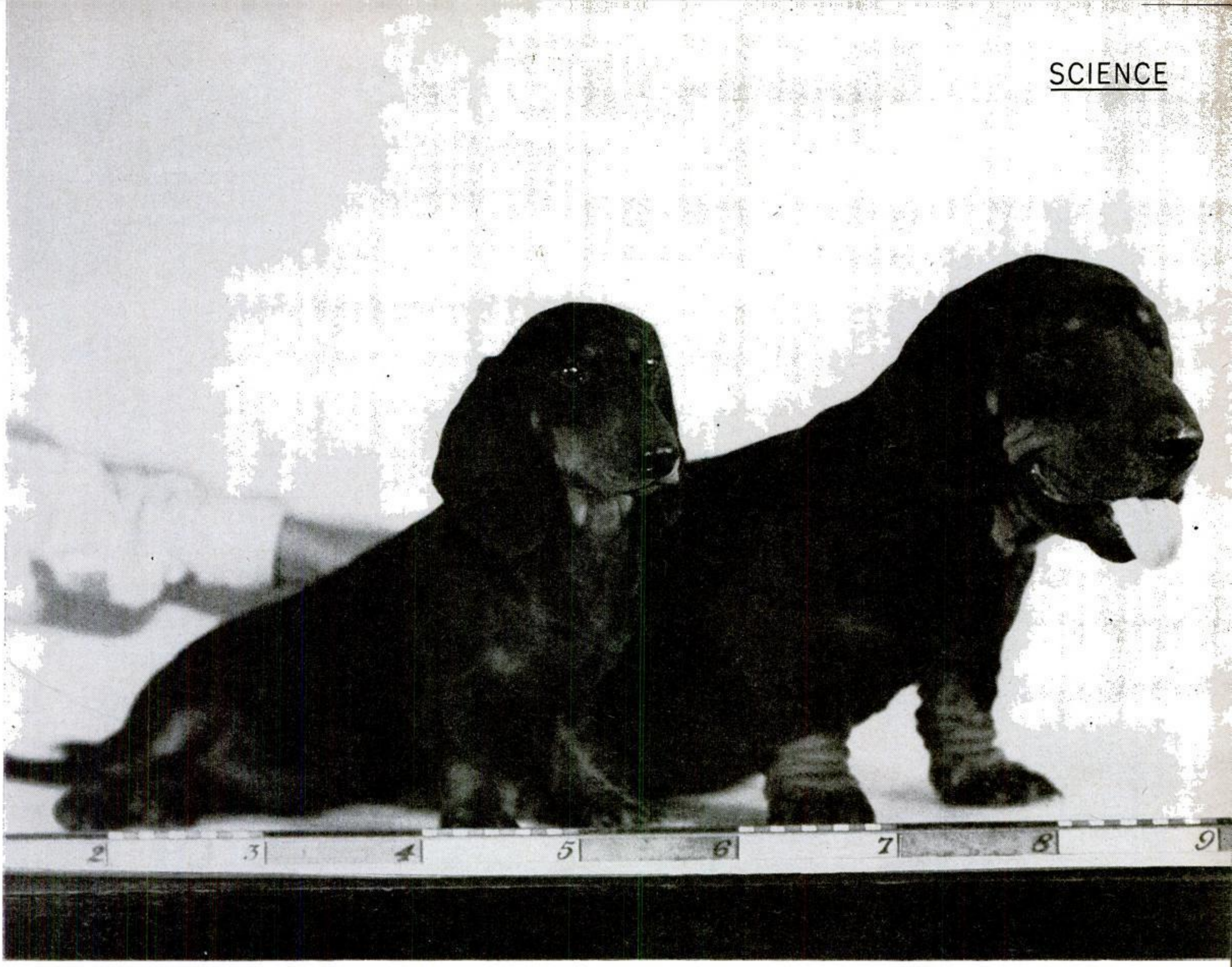


Milliken

tailors to your taste... this supple designer-inspired coat for touring... or graceful clothes for home... whatever your type, whatever your life, there is a fashion for you in a fine Milliken woolen and worsted (100% virgin wool). Ask for Milliken in the clothes you buy, the fabrics you sew, the linings you use.

MILLIKEN Woolens, 450 Seventh Avenue, New York 1, N. Y.

Copyrighted material



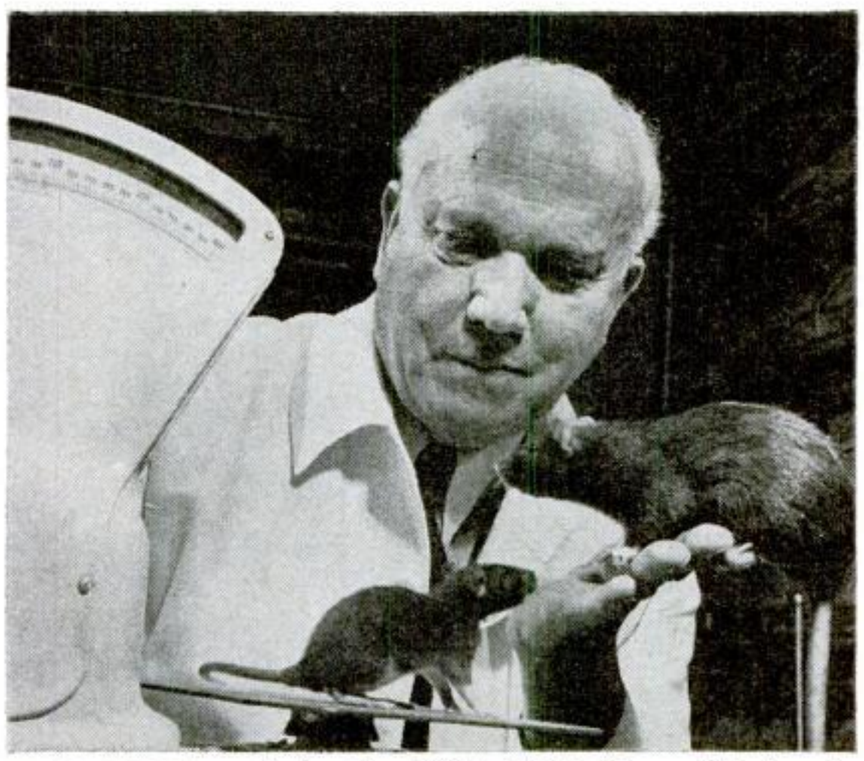
HORMONE-TREATED DACHSHUND (RIGHT) AT 8 MONTHS HAS GROWN TO A WEIGHT OF 40 POUNDS, 19 POUNDS MORE THAN ITS NORMALLY DEVELOPED LITTER MATE

GROWTH HORMONE

New method for extracting pituitary-gland secretion makes it possible to build muscle and bone in humans

The mystery of abnormal growth which creates dwarfs and giants or causes strange deformities of flesh and bone has been partially solved by experiments made on the two dogs shown above. The dogs are litter mates born of normal dachshund parents. The one at the left is average. But the one at the right has grown nearly twice as large as its brother, and its facial structure has become as thick and heavy as that of a bull mastiff. The reason for these startling differences is that the giant dog has been injected with growth hormone, obtained in the form of a fine powder from the pituitary glands of slaughtered cattle.

Pure growth hormone was first isolated four years ago in the laboratory of Dr. Herbert M. Evans and Dr. C. H. Li at the University of California. Such minute quantities were produced, however, that most experiments were performed on dogs, rats and other small animals which would respond to small doses. Nearly all increased in size and weight. One of the few humans given the drug was a 4-foot dwarf girl who grew two inches in 11 months under its influence. But this summer at Yale University Dr. Alfred Wilhelmi and Dr. Jacob Fishman perfected a new and efficient method of extraction (*next page*) whose yield is 50 times greater than that of the old process. This increased production will guarantee a supply of the hormone large enough to permit broad experimentation on human beings and a closer study of the complex chemical reactions by which the body lives and grows.



GIANT RAT, perched on hand of Dr. H. M. Evans of University of California, grew to twice normal size after hormone injection.

In humans the pituitary gland, which is located at the base of the brain, produces several different types of hormones. One of these, the growth hormone, is responsible for body development. If a child's pituitary fails to produce enough of this hormone he remains dwarfish; if it produces too much, his growth is accelerated and he becomes a giant. In adults pituitary underproduction sometimes produces a wasting of the flesh known as Simmonds' disease, while too much secretion causes the massive jaw, jutting nose and ponderous hands and feet of the disease called acromegaly (*p. 92*). With a supply of this hormone available for regulating chemical processes within the body, scientists may soon learn how to correct these abnormal conditions. And because it promotes the growth of bone and muscle the potent white powder should also prove of great value in pregnancy and in convalescence from wounds, bone injuries or wasting diseases.

CONTINUED ON NEXT PAGE

Copyrighted material

IMPROVE YOUR PHOTOGRAPHY

with

Wollensak

LENSES AND SHUTTERS

Found on America's finest cameras, enlargers and projectors



...on such great still cameras as the Pacemaker Speed Graphic



...on such leading movie cameras as the Revere Eight and Sixteen



...on such precision-made enlargers as the Simmons Omega

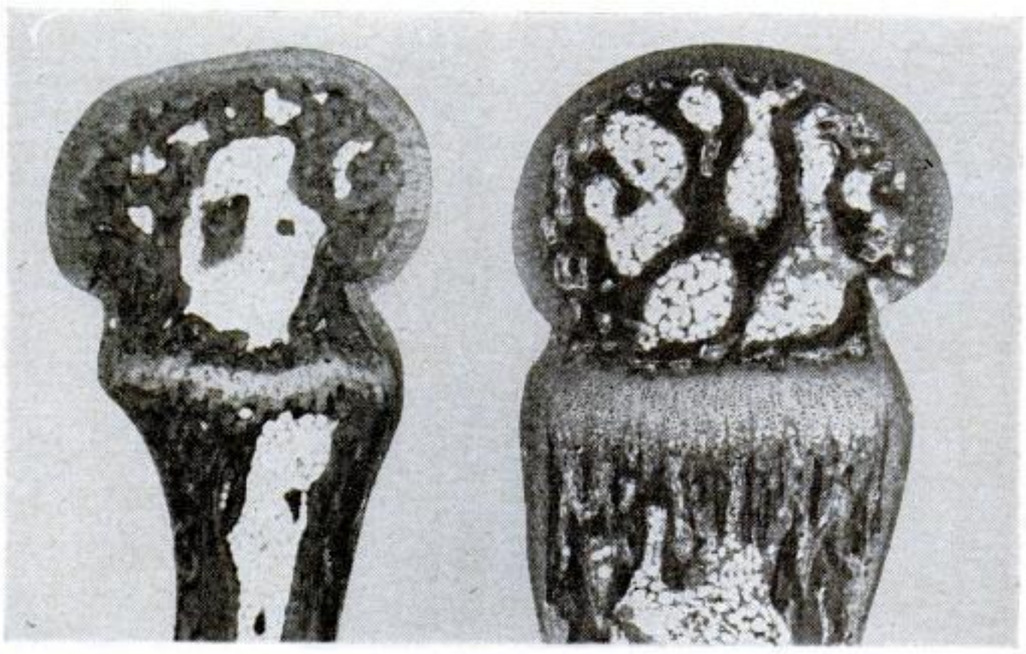
Ask for Raptar Lenses and Rapax Shutters

Wollensak

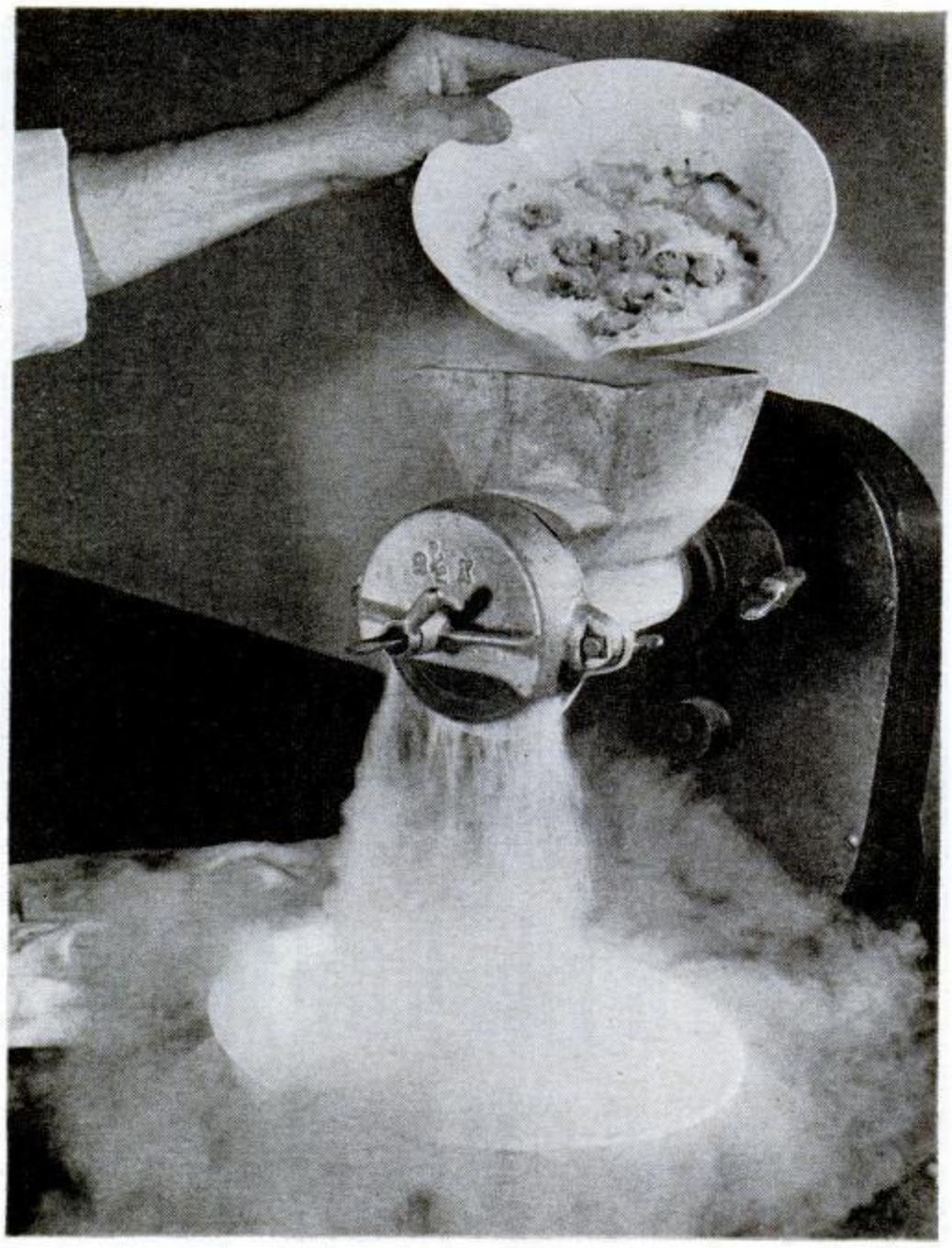
MEANS FINE LENSES

Also Makers of Binoculars, Telescopes and the Rambler Field Glass.

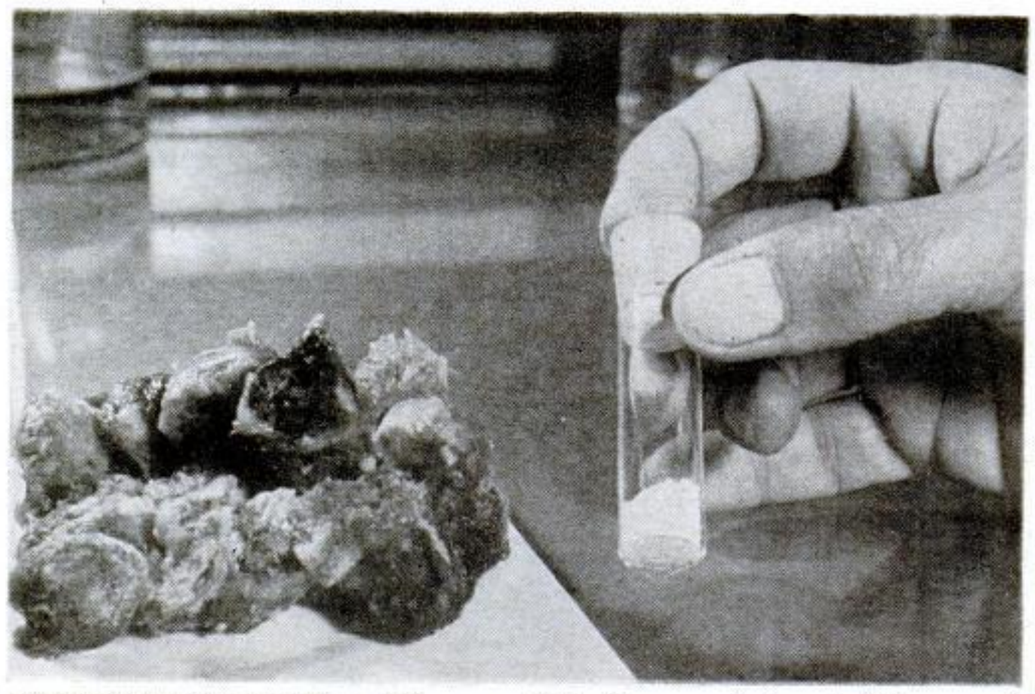
WOLLENSAK OPTICAL CO., ROCHESTER 5, N. Y.



EFFECT OF HORMONE on bone is shown in comparison of cross sections above. At left: foot bone of dwarf rat has shrunken marrow cavities and thin shaft. At right: bone from treated rat shows growth of healthy new tissue.



NEW EXTRACTION METHOD involves the grinding together of glands and dry ice to produce a mixture whose temperature remains below freezing during the pulverizing process. Eventually the hormone emerges in a crystal form.



HORMONE YIELD from 100 grams of glands amounts to only 0.3 grams of fluffy crystals by the Yale University method of extraction. But this is about 50 times the yield that would have resulted from the old processing technique.

THE HOLE IN THE HEAD

No biting off end

-Draws easily



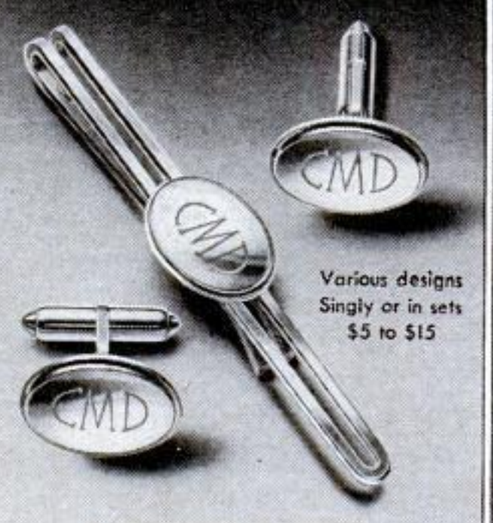
THE CIGAR THAT BREATHES

10¢

Man to man—smoke

ROI-TAN

Men's Jewelry in *Presentation Quality*



Various designs Singly or in sets $5 to $15

A PERFECT GIFT

Convenient to use . . . finely made . . . smartly designed.

Krementz jewelry has enduring richness because it is made with an overlay of hard rolled 14 Kt. gold.

Krementz

FINE QUALITY JEWELRY *since 1866*

FOR LADIES: Bangle Bracelets • Earrings Flexible Bracelets • Brooches

FOR MEN: Evening Jewelry • Cuff Links Collar Holders • Tie Holders

Wherever fine jewelry is sold

CONTINUED ON PAGE 92

Copyrighted material

Today especially

when aged whiskies* are scarce...

IT TAKES A SECOND LOOK TO FIND REAL QUALITY



FRONT LABEL
Symbol of Quality...

This label is your guide to quality— to selecting the brand you want.

BACK LABEL
Proof of Quality...

This label is required by the U.S. Government. It tells you the age and amount of base whiskies in the blend.

Today especially, with the shortage of fine aged whiskies, it's important for you to know the age and amount of straight whiskies in the blend you buy. That's why we urge you to look at the back label as well as the front label—to take a "second look" before you choose a whiskey.

Yes, especially *today* it's good to know that Three Feathers—backed by America's largest reserves of fine old whiskies—continues to give you the same generous quantities of five, six, and seven-year-old whiskies, blended with choice grain neutral spirits. Read this special formula:

*RARE BLENDED WHISKEY

86 proof. The straight whiskies in this product are five years or more old. 35% straight whiskey, 65% grain neutral spirits. 12% whiskey 5 years old. 20% whiskey 6 years old. 3% whiskey 7 years old. Three Feathers Distributors, Inc., New York, N. Y.

Quality Assurance

You are assured of Three Feathers' continued rare good taste because the whiskies in the Three Feathers blend are drawn from America's largest reserves of fully aged, fully matured quality whiskies.

No other concern in North America can make this statement!

THREE FEATHERS

...choice of those who take a second look for quality

Copyrighted material



JOIN THE MILLIONS who give 'Chap Stick' first place for chapped lips. Travellers, sportsmen, and all those who work or play find 'Chap Stick' the handy little pocket piece for sore, weather beaten lips. Easy to apply, works fast, specially medicated, extra soothing.

Take 'Chap Stick' with you wherever you go. When change of climate or altitude cause those cracker-dry, sore, chapped lips, *use 'Chap Stick' at once.* Refuse all substitutes — *'Chap Stick' is the only antiseptic lip balm.*





That's what I call a Man's Cream

'Chap-ans'—*It's new—it's different.* A hand cream made and medicated especially for men—scientifically formulated to relieve chapped, cracked hands. When water, dirt and weather cause those rough fingertips and red, sore knuckles, *try* 'Chap-ans'.

Rub in gently, and say *"thank goodness for a hand cream that does a man-sized job."* Refreshing, antiseptic and wonderfully effective.

Buy 'Chap-ans' today in the handy tube. At your druggist.



Chap-ans

Chap Stick Co., Lynchburg, Va.

KEEPS HANDS FIT



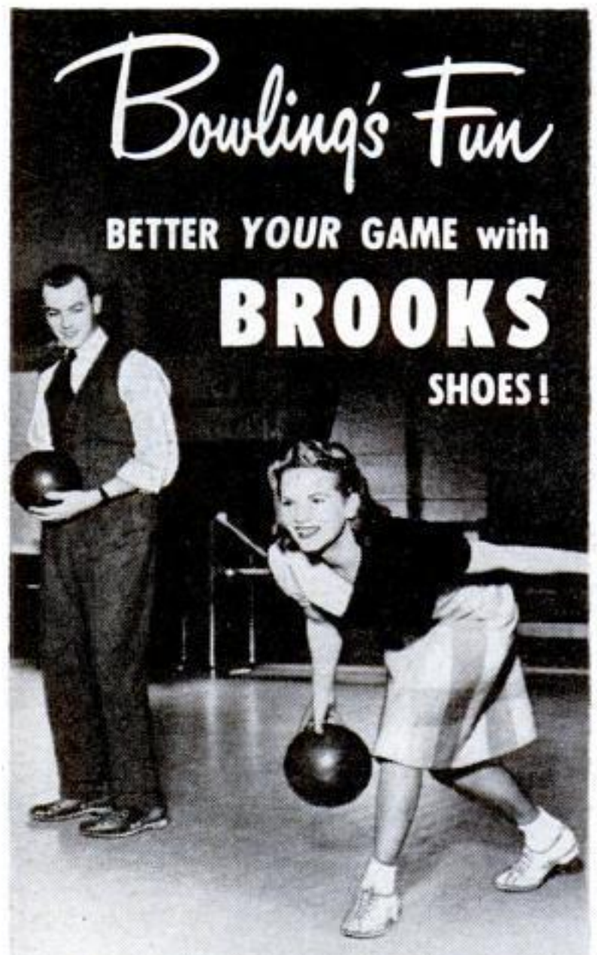
ACROMEGALIC, whose gland disorder started at the age of 29, had normal features at 24 (*left panel*); at onset of the disease (*center*) his nose began to broaden, and 13 years later (*right*) his features had become coarse and heavy.

HOW HORMONE AFFECTS GROWTH

Growth hormone aids the body's development by increasing its ability to build tissues from protein in foods. When a pituitary unbalance in a child produces too much or too little of this hormone, he either fails to reach normal size or grows beyond it (*below*). In an adult a growth-hormone oversupply causes acromegaly (*above*), which enlarges the internal organs and the jaw, hand and foot bones (the other bones in the body are not affected because they have hardened and cannot grow).



DWARF AND GIANT are both apparent victims of a pituitary malfunction. The dwarf, who is only 36 inches high, failed to get enough tissue-building hormone during his growing period. Giant, 9 feet 3½ inches tall, got too much.



Get the most out of bowling. It's healthful exercise . . . and BROOKS "Natural Bend" or "Foot-Lite" Bowling Shoes, designed by experts, will give you the sure-footed confidence that means high scores. Ask for BROOKS shoes, popularly priced, at most department and sporting goods stores. Or write for the name of your nearest dealer.

BROOKS
SHOE MANUFACTURING CO.
Philadelphia 39, Pa.

"MAKERS OF THE FINEST IN ATHLETIC FOOTWEAR"



Nerve Racking HEADACHE?
take quick-acting "BC"
The same FAST relief in TABLETS OR POWDERS



FOR HEADACHES, NEURALGIC PAINS, MINOR MUSCULAR ACHES
USE AS DIRECTED

HEAR BETTER! Enjoy Life More!
WITH THE NEW
VERI-small
Powerful
PARAVOX HEARING AID



Amazing, national first-prize winner, new Paravox 1/3 size previous models. Weighs less, about 4-1/2 oz. with batteries, complete in single case. Thin as a compact. Easy to use and wear. Clear tone. Great power. Economy, uses low-cost, easy-to-get, zinc-carbon batteries. Thousands, world-wide, use a Paravox. FREE booklet "How to Select your Hearing Aid". Write PARAVOX, Inc. 2023 E. 4th, Cleveland 15, Ohio.

Copyrighted material

THE LUSTRON HOME
REG. U. S. PAT. OFF

No other house at any price has features like these

The Lustron Home is the result of American industrial and engineering "know-how" applied for the first time to home building.

It is made of porcelain enameled steel . . . the strength of steel and the permanent colorful beauty of porcelain, inside and out.

It is built in a factory to give you the benefits of volume production and dimensional precision. It is an engineered home, far removed from the technique of hammer and nails. It represents the results of years of effort to develop efficient, low-cost, mass-produced homes.

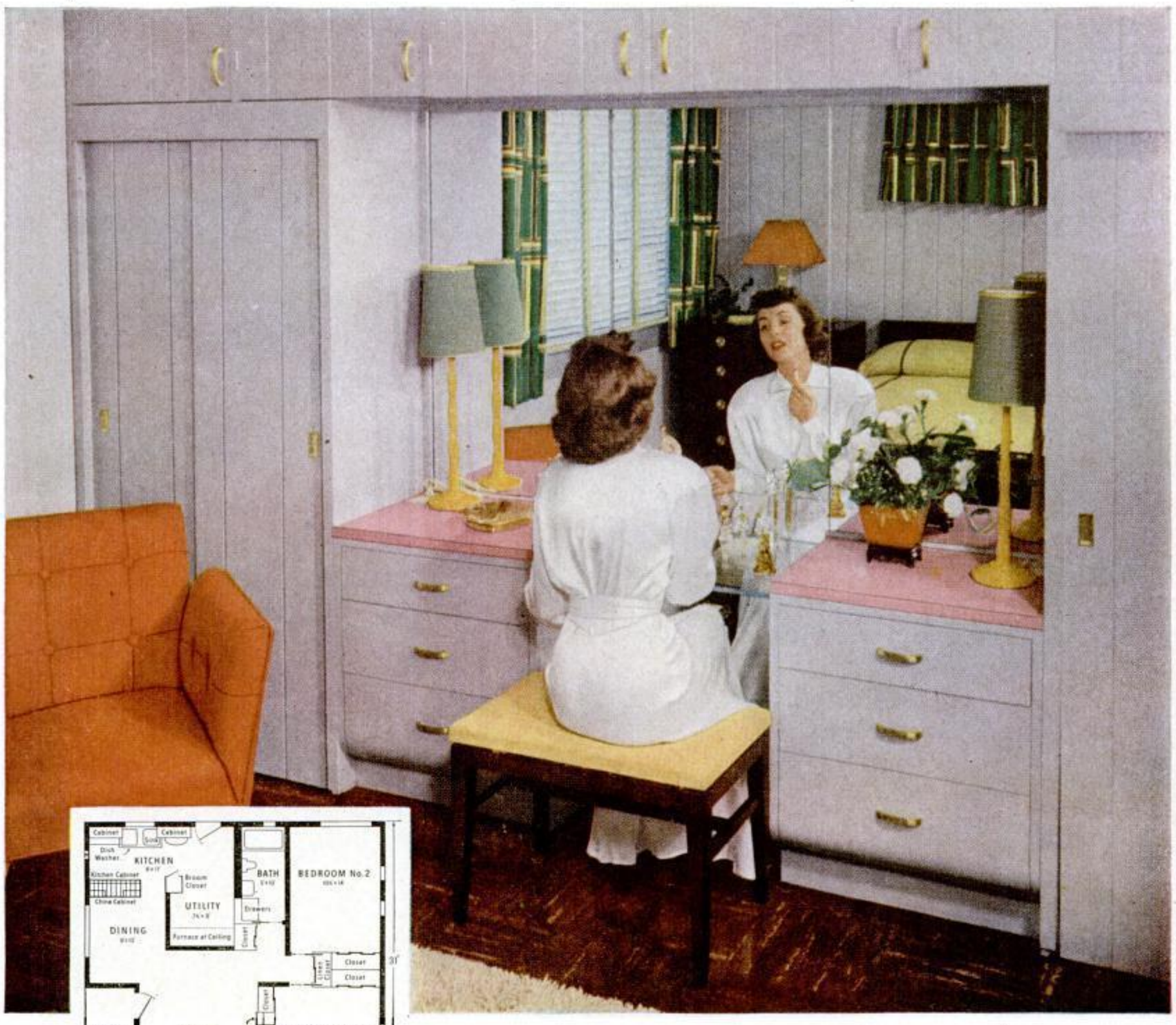
Your choice of colors, in beautifully subdued shades, opens up an entirely new concept of color harmony in home design and decoration. You get greater variety and practically unlimited blending possibilities with the new Lustron Home.

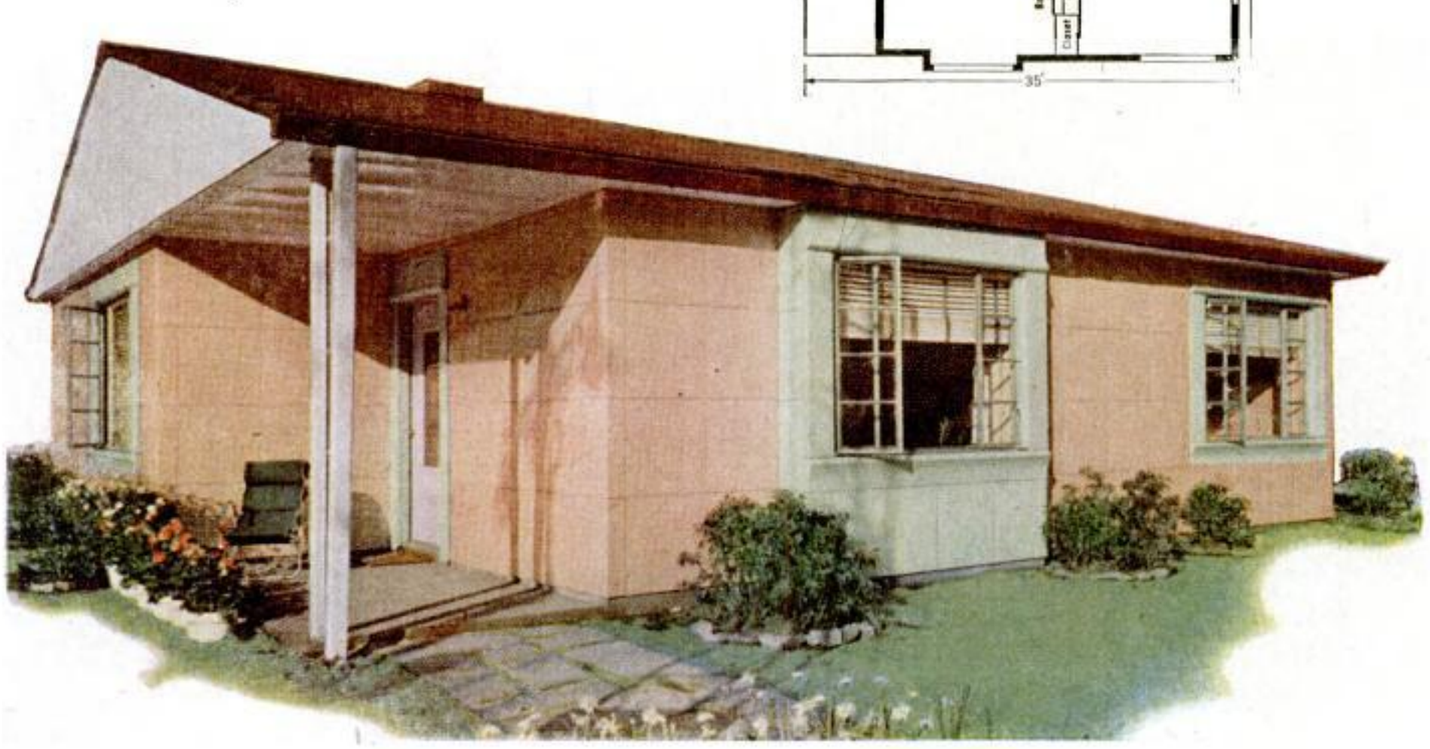
You never need to repaint, redecorate, or reroof. Sunlight, salt water, or chemical fumes cannot fade or stain finish.

Heated by radiant panels. Lustron's radiant panel heating system is the most advanced of its type. Smooth, even rays of heat are radiated from the ceiling. No radiators, no grilles, no circulating currents of warm, dust-carrying air.

These construction features alone put the Lustron Home far in advance of any other house available today.

And the beauty is an average American family can afford it. If you make $50 to $60 a week, you can buy a Lustron Home —a better home than you probably ever dreamed you could own. ©L.C.





THE LUSTRON HOME—A NEW STANDARD FOR LIVING

Size—five spacious rooms, plus large utility room—total of more than 1,000 square feet.

Design—follows growing trend toward contemporary ranch-style architecture. Choice of colors for interior and exterior, all in non-glossy finish porcelain enameled steel.

Permanence—fireproof, decay-proof, rustproof, termite-proof, vermin-proof, ratproof. Your only cleaning materials are soap, water, and a damp cloth.

Erection—The Lustron Home will be shipped f.o.b. Columbus to licensed builder-dealers. It can be erected on the site in three to four days, from completion of foundation to putting key in front door.

Features included in delivered price: combination dishwasher-clothes-washer, automatic water heater, automatic heating unit, exhaust fan, built-in cabinets, cupboards, "closet walls," bookcase, dressing table. All you need to buy is your own cooking stove and refrigerator and, of course, your own furnishings.

LUSTRON CORPORATION, Box 2023A, Columbus 16, Ohio

Copyrighted material



CARY GRANT and MYRNA LOY—stars of the new RKO Radio movie, "Mr. Blandings Builds His Dream House," a Selznick release—play the hat game. The inviting carved-effect carpet: Bigelow's superb Serenade 6910-12. Around $13.95* a sq. yd.

Carpets that are fit for a *Dream House*

BIGELOW WEAVERS

WHEN YOU VISIT one of the "Blandings Dream Houses" on display all across the country, you can't help but take a little breath at the loveliness, the soft-stepping luxury of the Bigelow Rugs and Carpets.

They make you start dreaming . . . help you picture what a difference new Bigelow Carpets, with their great "furnishing power," could make in *your* home. Take those dreams out of the "I-wish" stage. See your Bigelow dealer!

Find dream-perfect patterns, colors!

The Blandings had *their* ideas about decoration. You have *yours*. Find exactly what you want—the just-right pattern, the this-is-it color—in the wide selection at your Bigelow dealer's. Plenty of choice at every price level—from $5.75 a sq. yd., to $17.95*!

Learn what makes a carpet dream-worthy!

All Bigelow Carpets are made of 100% imported wools, blended to give the utmost in richness and wear. These wools are "lively" when they come from the bale—they're *kept* lively by special controls. Your Bigelow Carpet always feels springy as a forest path!

Live happily ever after—with Bigelow Carpets!

Bigelow Carpet owners brag about *wear!* Traffic tests in Bigelow factories, where heavy-booted workers constantly tramp over rug samples, prove you can expect many, many *years* of service and beauty!

For name of your local Bigelow dealer, call Western Union by number. Ask for operator #25.



In the Blandings bedroom: Bigelow's lovely 18th century floral, Beauvais 1770. Around $9.25* a sq. yd.

For the dining room of the "Blandings Dream House" in Los Angeles: Bigelow's luxurious twist-textured Glentwist 94921. Around $10.50* a sq. yd.

*Slightly higher in the West.

LIVELY WOOL SPRINGS BACK UNDERFOOT

Bigelow Rugs and Carpets

Beauty you can see . . . quality you can trust . . . since 1825

Copyrighted material

JOE EARLEY NIGHT



CLEVELAND'S AVERAGE FAN, JOE EARLEY, AND MRS. EARLEY TAKE CHARGE OF TWO OF THEIR MORE EMBARRASSING GIFTS

Cleveland Indians spare no expense to honor an average baseball fan who asked for a party and got one



BASEBALL RINGMASTER Bill Veeck stands at microphone as woman fan gets ingredients for hasenpfeffer.

On Sept. 8 Joe Earley, a 34-year-old Chevrolet plant guard who is an ardent fan of the Cleveland Indians, wrote what he thought was a facetious letter to the Cleveland *Press*. It was all very well, he said, for baseball clubs to honor favorite ballplayers with a "day" or a "night" and shower them with expensive gifts, but how about a night for the average fan? In fact, how about a night for faithful old Joe Earley? Bill Veeck, president of the Indians and major-league baseball's shrewdest showman, found this much too tempting to pass up. To the utter amazement of Joe Earley himself Sept. 28 was proclaimed Joe Earley Night.

It was, indeed, a night to end all nights, with all of the outrageous horseplay which made Veeck famous as a minor-league owner in Milwaukee. Twenty thousand Princess Aloha orchids, flown in from Hawaii at a cost of $30,000, were given away to ecstatic women fans. Reserved-seat holders were called onto the diamond and presented such thoughtful gifts as 10-pound cakes of ice and white rabbits (*left*). As for Joe Earley, even with shmoos he could hardly have been richer. He got a healthy cow, a hopelessly sway-backed horse, a calf, a goat and eight pigs. He also received $5,000 worth of useful items, including two automobiles (one of them a 1922 model). Then the Indians, hungry for their first pennant in 28 years, thrashed Chicago, 11 to 0, to go two games ahead in the American League. But five days later the pennant race ended in a tie, necessitating a play off between Cleveland and Boston. Either team would be favored in the World Series, now that an injury had crippled the National League's champion Boston Braves (*p. 98*).

CONTINUED ON NEXT PAGE

Copyrighted material

Are your "guest linens" yellowing on a shelf?



1. NO NEED TO BE AFRAID OF USING YOUR PRECIOUS "GUEST LINENS" BECAUSE THEY MIGHT GET SOILED OR STAINED!



2. GET THEM OUT AND ENJOY THEM! WHY LET THEM TURN YELLOW FROM LACK OF USE? AND DON'T WORRY ABOUT STAINS, BECAUSE...

3. CLOROX REMOVES STAINS FROM WHITE AND COLOR-FAST COTTONS AND LINENS. AND CLOROX BLEACHES EXTRA-GENTLY...RESTORES YELLOWING WHITE LINENS TO SNOWY-WHITENESS WITHOUT RUBBING...MAKES THEM SANITARY, TOO! LAUNDER YOUR LINENS THE THRIFTY CLOROX WAY. THEY'LL LOOK BETTER...LAST LONGER...SAVE YOU MONEY!





CLOROX...FIRST WITH AMERICA'S HOUSEWIVES BECAUSE IT OFFERS BOTH:

GENTLER Bleaching Action... Longer Life for Linens!
There's no gentler bleach than Clorox in laundering. For Clorox is free from caustic and other harsh substances... made by an exclusive formula protected by U. S. patent!

GREATER Disinfecting Efficiency ...Added Health Protection!
Because Clorox is caustic-free, it works faster in killing germs... does a better job of disinfecting. Give your family the extra health protection of a Clorox-clean home!

Directions on Label

CLOROX BLEACHES • REMOVES STAINS • DEODORIZES • DISINFECTS
There's only one CLOROX... it's always uniform... always dependable!

Save time, money, effort with **BOON**... the ready-to-use liquid household cleaner made by the makers of Clorox. **BOON** wipes away dirt and grease from washable surfaces like magic.



Here's
Prompt Relief
for
COUGHS

Creomulsion relieves promptly because it goes right to the seat of the trouble to help loosen and expel germ laden phlegm, and aid nature to soothe and heal raw, tender, inflamed bronchial mucous membranes. Tell your druggist to sell you a bottle of Creomulsion with the understanding you must like the way it quickly allays the cough or you are to have your money back.

COUGHS
Creomulsion
Chest Colds... Bronchitis

7 BUILT-IN REASONS MAKE "B.V.D." BREVS DIFFERENT!

Check 'em yourself! Count the 7 reasons why the *B.V.D. BREVS are such a good buy, such a comfort to wear!



1. ***New diagonal opening*** *eliminates sagging.*
2. ***Conforming pouch*** *for perfect comfort.*
3. ***Vertical crotch stretch*** *eliminates binding and chafing.*
4. ***Double thickness crotch*** *for longer wear.*
5. ***Elastic leg opening*** *prevents riding.*
6. ***Longer waist rise*** *for additional comfort.*
7. ***Superior quality*** *at an economical price.*

Man, there's nothing like the **B.V.D. BREVS!** Brand

"Next to myself I like 'B.V.D.' best!"

*REG. U.S. PAT. OFF.

Baseball CONTINUED



ORCHID SEEKERS scramble for boxed blooms which came from Hawaii in special plane. Veeck knows money spent this way will be returned tenfold.



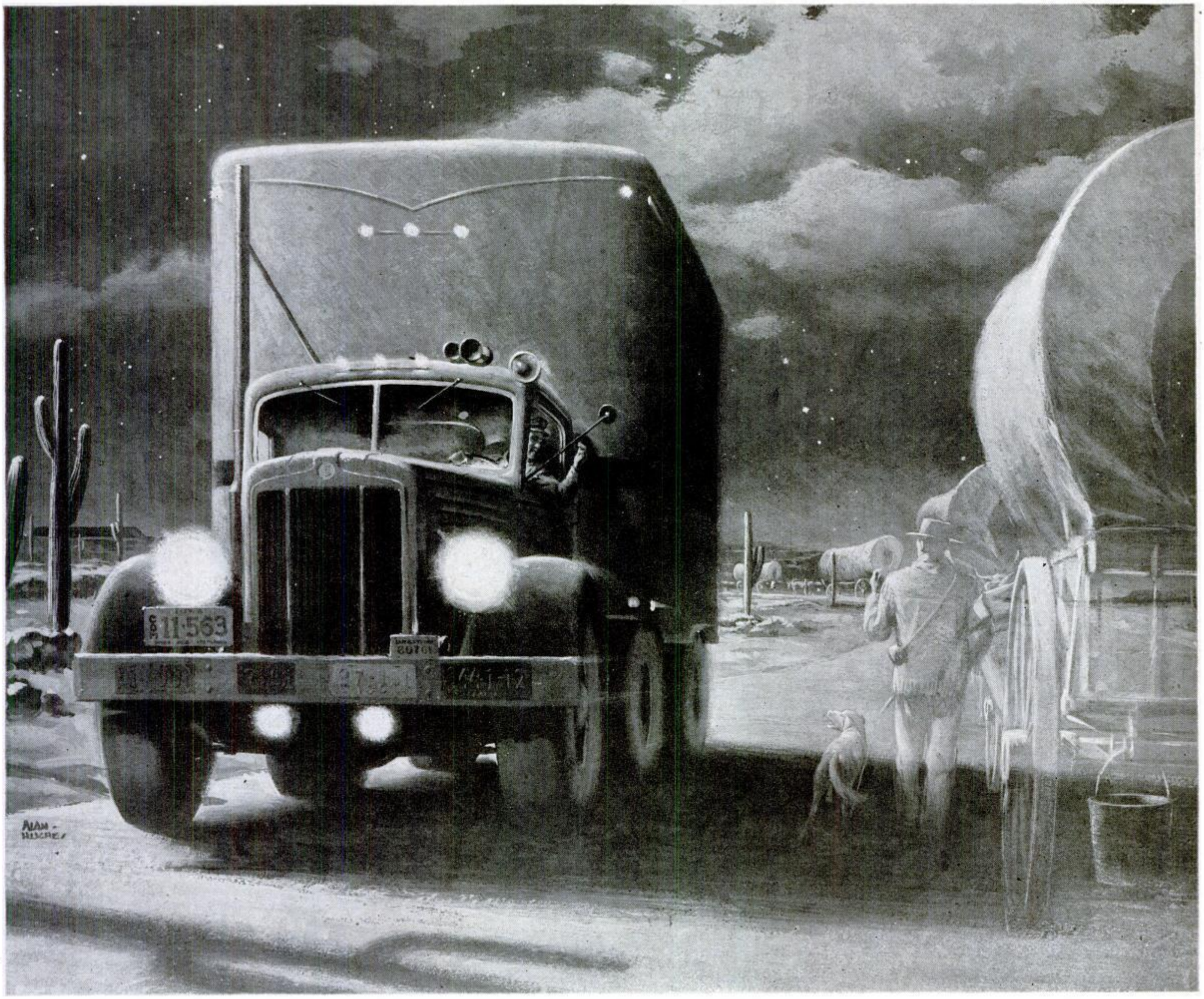
CHEERING THE INDIANS, the Joe Earleys see them score six runs in the fifth inning. They were dinner guests of club vice president Hank Greenberg.



BOB FELLER (*center*), making a comeback after a bad start, beams after beating Chicago Sept. 29 on home runs by Ken Keltner (*left*) and Joe Gordon.

CONTINUED ON PAGE 98

Copyrighted material



It happens at midnight on the Old Santa Fe Trail . . .

OF course, you don't believe in "ghosts." Neither do truck drivers. Well . . . there's one exception . . . and it makes a mighty unusual story.

Bud Gorman has been rolling big 20-ton jobs now for the past ten years. Good at it, too. Gives pleasure drivers like you and me plenty of room; has never "jack-knifed" his trailer on emergency stops; and dreams of the day when he'll have a fleet of his own.

Last month he got a new run. The one from Gallup to Flagstaff — on the old Santa Fe Trail. Most drivers avoid it because of the deadly monotony, but not Bud. He loves the crisp desert air . . . the giant saguaro cactus . . . the stars, shimmering like blue-white diamonds, just out of reach.

It was on his third trip out, that he saw it . . . a *covered wagon train* approaching him in the gloom. Automatically he slowed down, unable to believe his *ears,* let alone his eyes. Yes, he could even hear the mule skinners cracking their whips . . . the creaking wheels . . . the yelping dogs.

And then they were gone.

* * * * * * *

Bud is philosophical about it all; he has imagination, too. Every midnight now they meet and pass, and Bud gives them a big wave and a smile. He says it's *their* road. They blazed the trail. Why shouldn't they be on it?

Matter of fact, he says they're glad to see him carrying on where they left off. Paving the way for new communities — opening up newer frontiers — bringing a new and better way of life to millions.

Bud says the only difference between a covered wagon and his 190-horsepower truck . . . *is one hundred years of progress.*

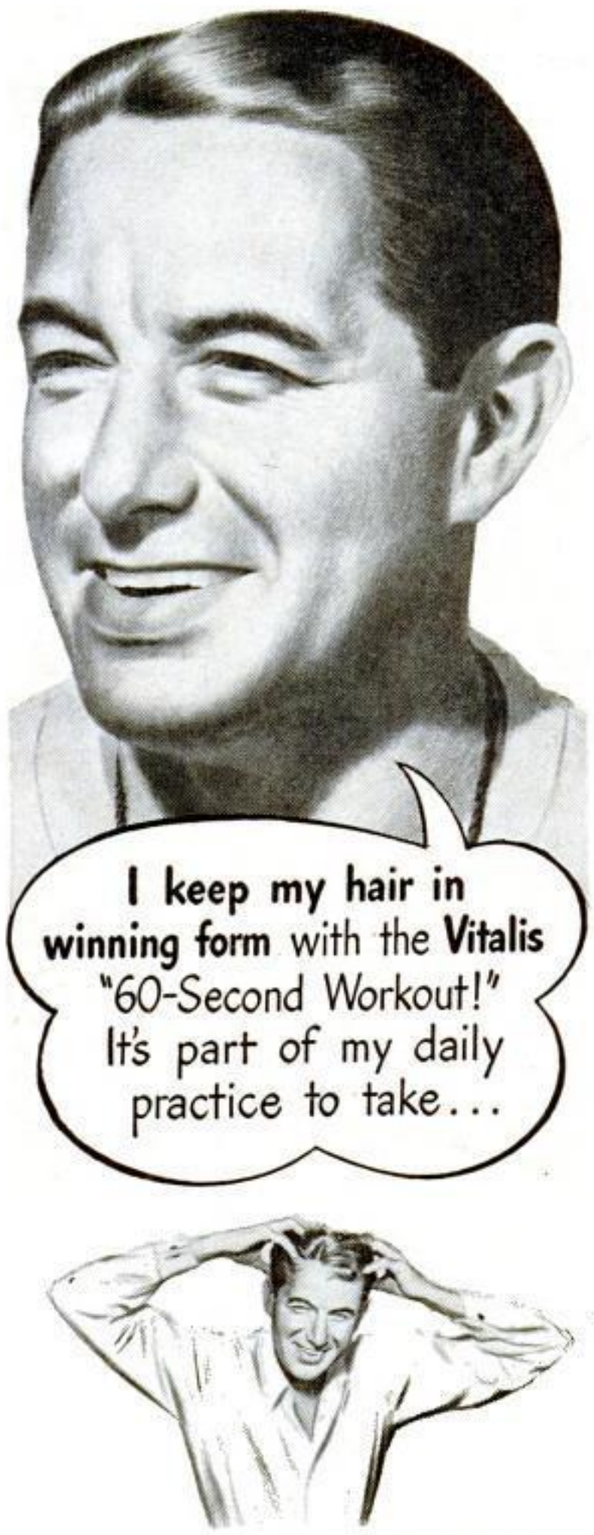
THE AMERICAN TRUCKING INDUSTRY

AMERICAN TRUCKING ASSOCIATIONS, WASHINGTON 6, D. C.

Copyrighted material

Working Out with Nat Holman

Basketball's greatest player-coach



"50 seconds to massage." Feel that invigorating tingle! Vitalis' special formula stimulates, refreshes your scalp as no non-alcoholic dressing does. And massaging with Vitalis routs loose dandruff, helps check excessive falling hair.



"10 seconds to comb." Now there is hair that looks *naturally* well-groomed. No greasy "patent-leather" shine—Vitalis contains no mineral oil. Just *pure vegetable oil* that prevents dryness, keeps hair in place.



Product of Bristol-Myers

the **Vitalis** "60-Second Workout"

for handsomer, healthier-looking hair

Baseball CONTINUED

BOSTON'S HEATH BREAKS ANKLE



THE AGONIZING MOMENT when Boston Outfielder Jeff Heath snapped his ankle is shown by this picture. Sliding into home plate during a game with Brooklyn on Sept. 29, Heath twisted his left foot almost completely around.



SCENE AT HOME PLATE finds Boston's Mike McCormick (No. 31) working over Heath, while another teammate (*left*) clenches his hands. Heath's injury deprived the National League champions of their best left-handed batter.



CARRIED FROM THE FIELD, Heath still clutches head in pain. Examination revealed a fibula fracture and a dislocation which pushed left foot two inches out of position. It was uncertain whether Heath would ever play again.

Your Shoes are Showing!



Embarrassing, isn't it?

YOU NEED SHINOLA



1 Neat-looking shoes are an important part of good grooming.

2 Shinola's scientific combination of oily waxes helps keep shoes flexible—and new-looking longer.

3 Shinola is easy to apply and economical to buy. You'll find IT PAYS TO KEEP 'EM SHINING WITH SHINOLA.

In Canada It's 2-in-1

NON-SLIP CAT'S PAW

Finest Rubber Heels & Soles!

WHO SAID GOOD BLADES HAVE TO BE HIGH PRICED?

SINGLE OR DOUBLE EDGE 12 for 25¢



Guaranteed by MARLIN—Fine Guns Since 1870

Skin Sufferers

For quick relief from itching caused by eczema, pimples, athlete's foot, scales, scabies, and other itching troubles, use world-famous, cooling, medicated, liquid **D. D. D. PRESCRIPTION.** Greaseless, stainless. Soothes, comforts and checks intense itching speedily. 35c trial bottle proves it, or your money back. Ask your druggist today for **D. D. D. PRESCRIPTION.**

Copyrighted material

Outshines them all!





Household Simoniz in "Colors-to-Match" your furniture and woodwork



Household Simoniz cleans the finish—dries to a brilliant, satiny luster—helps cover scratches. It is never oily or sticky—won't attract dust or fingerprints. Smudges and soiled spots wipe off easily with a dry or damp cloth, leaving the finish more sparkling than ever! Ask for Household Simoniz today.



Paste Simoniz for Floors

Millions of housewives prefer Paste Simoniz to keep floors gleaming with "rubbed down" loveliness. It goes on so smoothly . . . buffs so easily . . . just a light dusting keeps your floors clean and bright! Try Paste Simoniz for Floors—today!



Try this "Strip-test"

Put Self-Polishing Simoniz on your floors alongside any self-polishing wax you are now using. See how much more luster it gives . . . how colors shine through with far greater brilliance. Then, too, you'll find that Self-Polishing Simoniz gets even brighter with wear . . . lasts and lasts as the weeks go by!

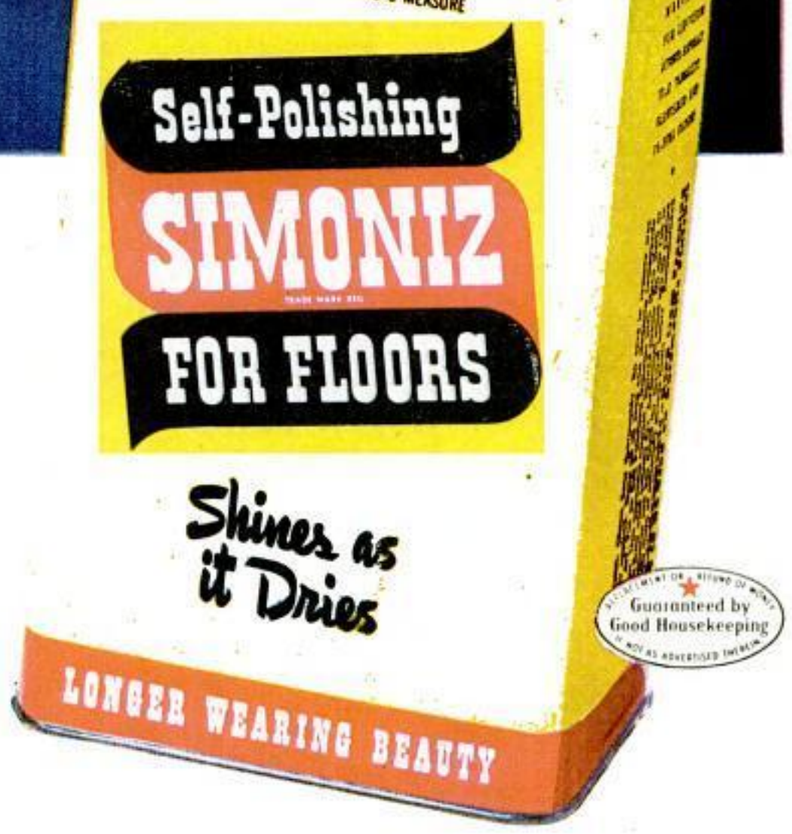


"It's miraculous the way Self-Polishing Simoniz wears and wears . . . actually gets brighter with use!"

says Mrs. Will Fields
2330 Ocean Avenue
Brooklyn, New York

. . . and Self-Polishing Simoniz also lasts longer!

"Amazing!" That's what millions of housewives are saying about Self-Polishing Simoniz. "I never knew floors could sparkle so beautifully—grow even brighter with wear! Self-Polishing Simoniz is so easy to apply, too . . . you never rub or buff—just spread it around with a cloth or mop applicator. It shines as it dries to brilliant loveliness . . . and how it *lasts* and *lasts*!" Yes, Self-Polishing Simoniz gives the same lasting beauty that makes Simoniz so famous for cars. A damp cloth is all you'll need to keep your floors gleaming, too. Try Self-Polishing Simoniz—and see!



THE SIMONIZ COMPANY, CHICAGO 16, ILL.

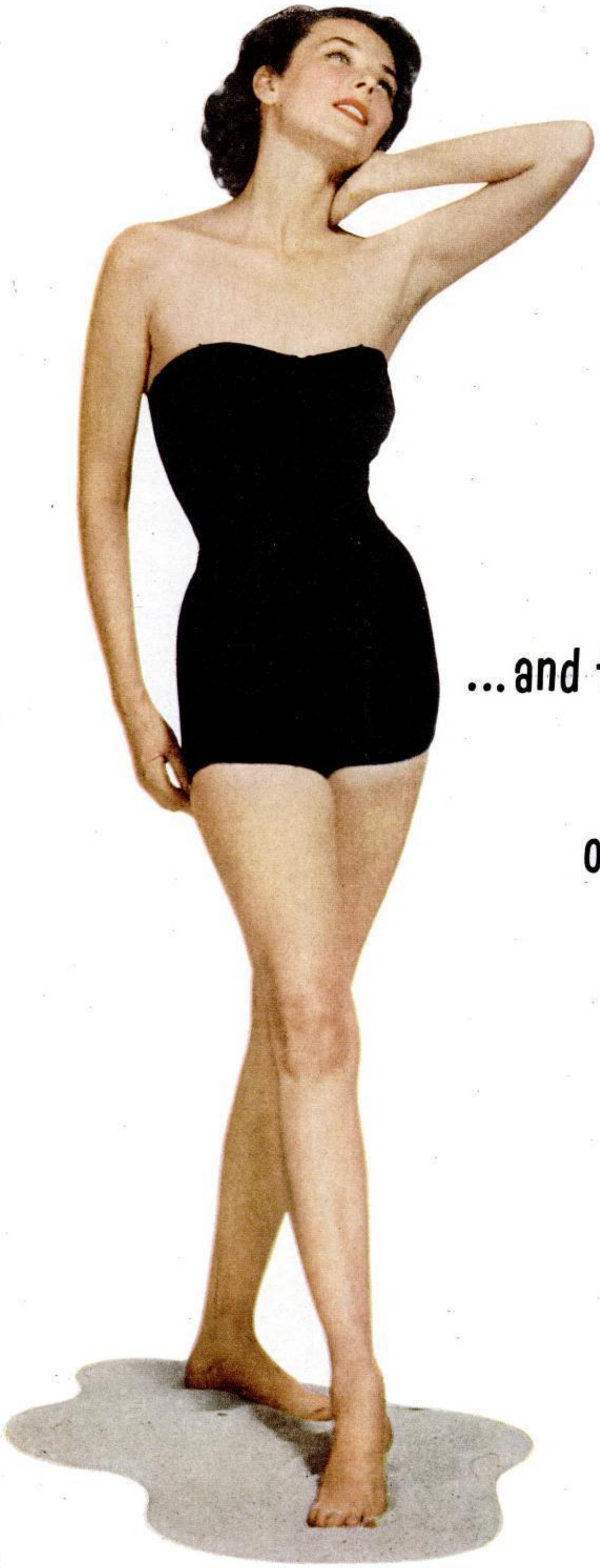
self-polishing SIMONIZ

T. M. REG. U. S. PAT. OFF.

GIVES FLOORS LONGER LASTING BEAUTY

Marvelous for linoleum, finished woods, mastic or rubber tile, terrazzo floors

Copyrighted material



MEN LIKE...



the smart good looks...

...and the fine construction

of ESQUIRE SOCKS!



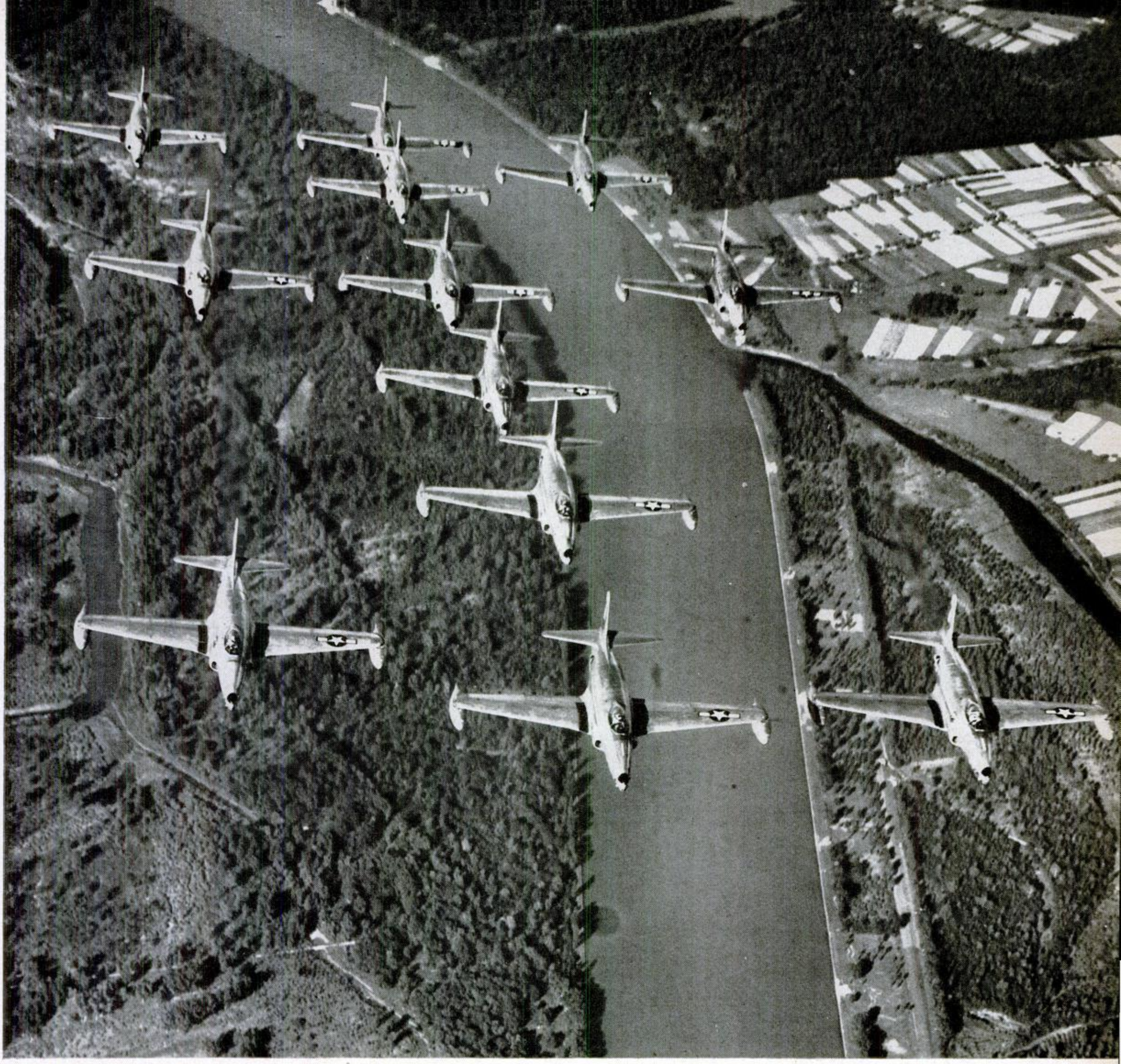
Ask for Esquire Socks, Gentlemen—and you'll get:

Extra-good looks—Esquire's business, sports and dress socks are designed by the country's leading sock stylists in our Fifth Avenue Fashion Laboratory. *Esquire Socks are the smartest thing on two feet!*

Extra-fine construction—Esquire's are constructed with exclusive Multi-Ply (reinforced) heels and toes. They're *pre-tested* 5 ways for *added* wear. Wonderful values at 55¢ to $3.50. Ask for 'em *today* at your favorite store!

ESQUIRE SOCKS —by the world's biggest maker of men's socks.

Copyrighted material



FLYING IN TIGHT FORMATION, F-80 JETS SWEEP DOWN THE RHINE BETWEEN KARLSRUHE AND MANNHEIM. THESE PLANES ARE FROM THE 22ND SQUADRON OF THE 36TH FIGHTER GROUP

JETS OVER GERMANY

THEIR PILOTS ARE KEEPING AN AERIAL "WATCH ON THE RHINE"

The 12 swift jet fighters in the picture above are part of a group of more than 75 Shooting Stars which are now based at the great Fürstenfeldbruck airdrome in Germany. Two and a half months ago these odd-looking planes were on routine training maneuvers in the Panama Canal Zone. Their transfer to southern Germany was designed to strengthen the arm of U.S. diplomacy. It also provided a first-rate demonstration of the problems that are involved in rapidly moving short-range jet aircraft to overseas bases and the techniques the Air Force has devised to solve them (*pp. 102, 103*).

Before the personnel of the 36th Fighter Group and their partially dismantled planes were loaded on the U.S. aircraft carrier *Sicily* and the Army transport *Barney Kirschbaum*, 16 jets had already flown the Atlantic to Scotland. Although this was a spectacular display of jet capabilities, it was an impractical way of moving a fighting force—like all other airplanes, jets require maintenance and base personnel to keep them airborne.

The jets now maneuvering over the U.S. zone in Germany are flown for the most part by tough, adventurous young combat veterans of World War II (*pp. 104, 105*). Some of them served in Britain, and the brief stop there en route to Germany was like a homecoming. The British were glad to see them. Said one Glasgow paper, "The Yanks are still coming! . . . Nobody loves a plumber—but he's a welcome sight when the kitchen is flooded."

The jet pilots are well aware that in the event of war they would be expendable. They would be the first airmen, in action, against an enemy bound to outnumber them. But the U.S. has not sent the jets to the Rhine to make war. Rather they are intended to help keep the peace. In combination with the Superforts flying from Britain, they are a tangible manifestation—both to Western Europe and to Russia—of U.S. firmness and determination.

CONTINUED ON NEXT PAGE 101

Copyrighted material

JETS ARE TUNED UP



JETS REACH SCOTLAND aboard aircraft carrier *Sicily*, shown here moving up the Clyde River. The *Sicily* brought the bulk of the planes, most of them on her flight deck.



JETS ARE UNLOADED on the Glasgow docks. The partially disassembled planes were smeared with black grease for protection against salt spray during the voyage. From the



EN ROUTE TO AIRPORT the jets are towed through Glasgow. Here an airman and his pet dog ride comfortably on the wing of one plane while young Scots watch pop-eyed.



TANKS ARE ATTACHED to wing tips at Renfrew airport by ground-crew members, some of whom arrived aboard the *Sicily*. Planes also had to be wiped and parts checked.

Copyrighted material

AT SCOTLAND BASE



docks each jet was towed to nearby Renfrew airport for cleaning and assembly. A few days earlier the other jets of the 36th Fighter Group arrived in Scotland on an Army transport.



JET ARISTOCRATS are pilots, who have no duties other than flying their planes. This airman relaxes after hanging blouse on wing while waiting for his plane to be serviced.



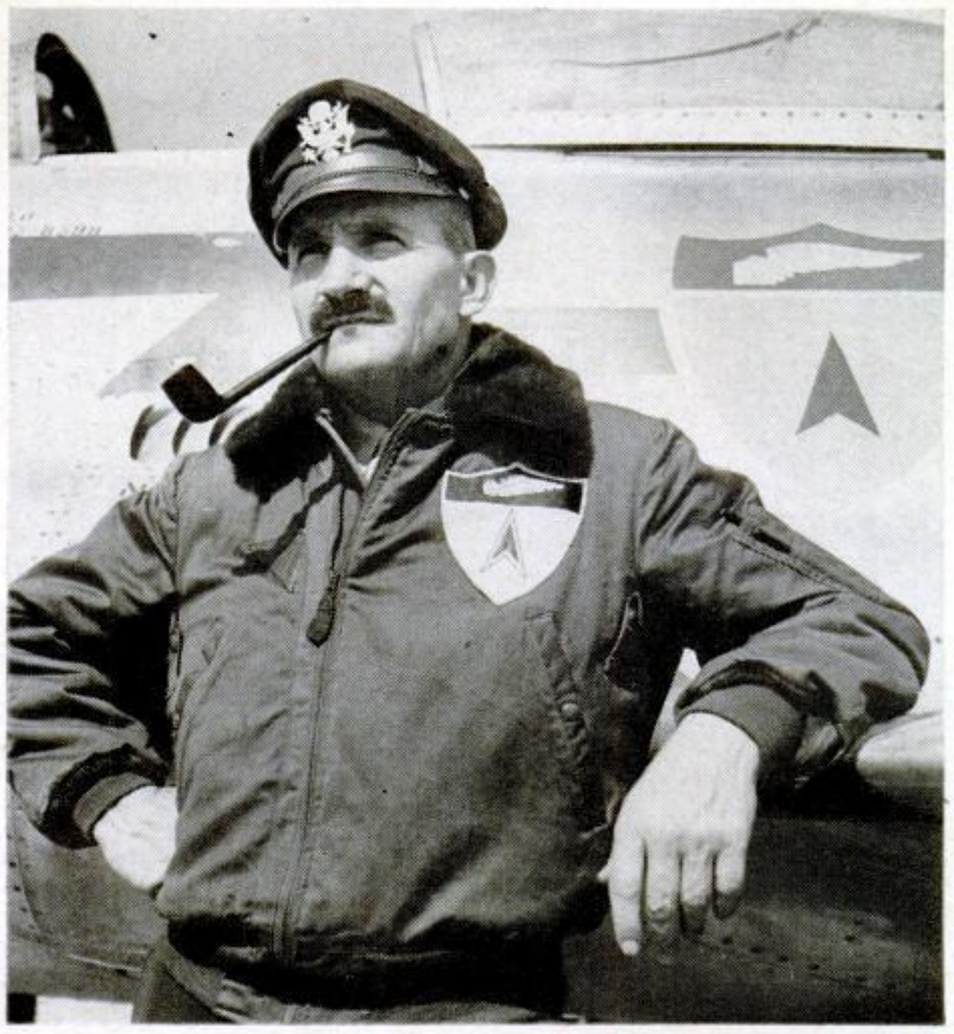
JET ENGINE FLAMES as the mechanics prepare planes for their first Scottish test flights. The small engine used to start the jet mechanism is visible under the right wing.



GROUP COMMANDER'S DOG salutes him after completion of first test flight. Several pilots brought their dogs aboard *Sicily* despite sharp disapproval of the U.S. Navy.

CONTINUED ON NEXT PAGE

Copyrighted material



BOSS OF THE GROUP is Colonel Henry Russell Spicer, shown in front of his command ship. Colonel and plane are wearing group insignia.



"KANSAS TORNADO" is flown by Captain Howard Curran, who of course comes from Kansas. He is 30 years old, flew P-47s in the last war.

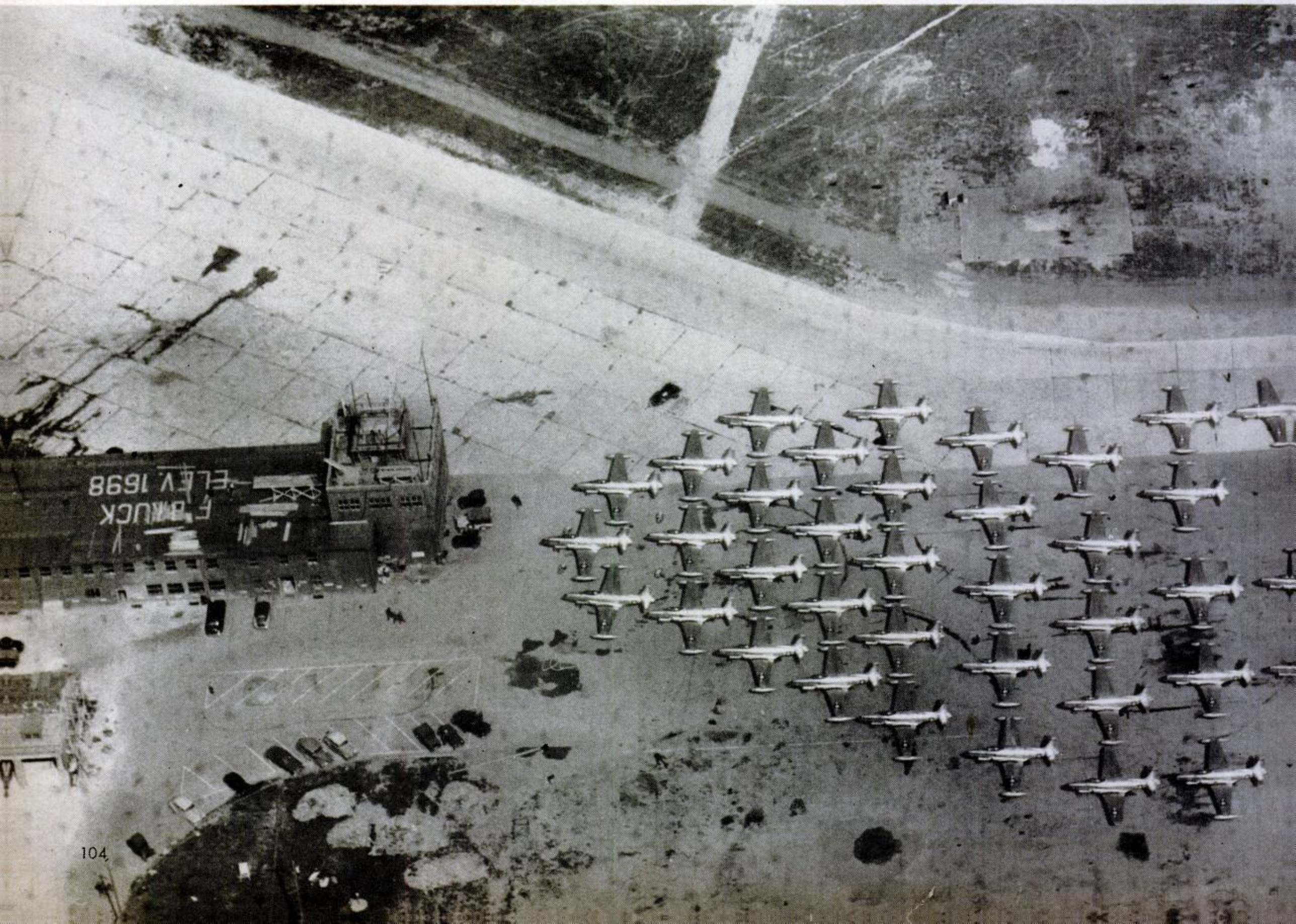


GOGGLED JET and its goggled pilot, Major Wallace

THOUGH COMBAT VETERANS, PILOTS ARE STILL EAGER

The men who fly the jets are young in years but old in experience. They are led by a mustached, soft-spoken colonel who commanded one of the European theater's hottest P-51 groups in World War II before he was shot down, and who was under sentence of death in a Nazi prison camp when the war ended. A pipe smoker who looks like an RAF officer, Colonel Henry Russell Spicer amused British newspapermen when the jets first arrived in Scotland by remarking quite

LINED UP IN MASS FORMATION AT FÜRSTENFELDBRUCK AIRPORT, 71 OF THE JETS WHICH COMPRISE THE 36TH FIGHTER GROUP MAKE AN IMPRESSIVE DISPLAY. UNDER THE NAZIS





Frank of Kentucky, make a surrealist combination.



ELABORATE SHIELD ornaments the plane flown by Captain Frank S. Scariano of Colorado. Design for shield was worked out by his mother.



GROUP'S MASCOT, a 6-week-old "part chow" pup, is fondled by its owner, Staff Sgt. John A. Fred of Texas, a member of the ground crew.

soberly, "This is not a pleasure trip. We are ready for any emergency—even British rations."

Like their commander, who left a family of five behind in the States, most of the jet pilots are married and many of them have children. They come from all parts of the country. For men who have seen aerial combat before, the pilots are surprisingly "eager." This is partly because they have just finished sweating out two long, dull years in the Canal Zone, but there is a good deal more to it than that. One pilot told a LIFE correspondent, "Most of us are pretty excited about this move to Germany. Practically all of our pilots are ex-combat boys and if anything happens here, we want to be in it!" If "anything happens" in Germany—and almost anything could—the pilots of the Shooting Stars deployed on the Fürstenfeldbruck apron in the picture below can be sure they'll be in it.

AIRDROME WAS SOMETIMES CALLED "RANDOLPH FIELD OF GERMANY." LOCATED NEAR THE CZECHOSLOVAKIAN BORDER, FÜRSTENFELDBRUCK WAS NOT BOMBED UNTIL LATE IN THE WAR

Copyrighted material

ORSON WELLES, PLAYING MACBETH IN OLD SCOTTISH ATTIRE AND WITH A VURRA THICK SCOTTISH ACCENT, SUBORNS TWO KILLERS

Copyrighted material

MURDER!

Orson Welles doth foully slaughter Shakespeare in a dialect version of his "Tragedy of Macbeth"

The scene opposite is not, as you might think, taken from a musical-comedy skit laid in an alcoholics' ward. It is Orson Welles's movie version of Act III, Scene I of Shakespeare's *Macbeth*. It shows Macbeth, criminally crowned king of Scotland, plotting with two hired murderers the assassination of his faithful friend Banquo.

Faces and costumes like these, striking as they are, are not the most unusual feature of this production. Mr. Welles has had the idea that 11th Century Scotsmen appearing in a 17th Century play should express themselves in the accents of Sir Harry Lauder on the vaudeville stage of the 20th. Thus we have the witches promising to meet again "when the hoorrly-boorrly's done" and Lady Macbeth swooping down an endless stone staircase shrieking, "Oot, damn'd spot, oot, I say."

People who are familiar with the original play may have some difficulty in placing the individual lines. Scenes have been ruthlessly juggled, characters interchange their lines freely, a brand-new character named A Holy Father has been added to the cast. To add excitement to Shakespeare's text, Lady Macbeth is made to jump off a cliff instead of dying inside the castle. The movie ends with a line from Act I: "Peace, the charm's wound up!" which means, despite what Mr. Welles may think, not "over and done with" but "ready to work."

Such rearrangements and mutilations are not much more than what Sir Laurence Olivier did in his great production of *Hamlet* (LIFE, March 15), and they are much less than what Shakespeare did to the old chronicle of bloody dynastic feuding from which he got his story. The difference is that Olivier slashed the play to make a consistent and harmonious movie, just as Shakespeare shuffled the scenes of history to make a tragedy of human ambition and crime and retribution. Welles, on the other hand, has gone back to the senseless violence of all the generations of hams who have hacked and gesticulated their way through *Macbeth* for out-of-town audiences. It is such a jumble of gallopings and sweaty close-ups and fog and bubbling cauldrons that the spectator can only stagger from the theater howling with Macduff, "Confusion now hath made his masterpiece."

Welles (who a few sad years ago was the Boy Wonder of Hollywood) made *Macbeth* in 21 days on the Republic lot. Two westerns were in production at the same time on neighboring sets and may have influenced his style. He brought the finished product to the Venice film festival in August but withdrew it when he heard that the first prize was likely to go to *Hamlet*, a film he considers far inferior to his. He showed it to the Italian film critics and they all panned it. An English critic suggested it might be all right with English subtitles. Welles, however, says, "For the first time in my life I got what I aimed for." And the film has been extravagantly praised by international Gossip Columnist Elsa Maxwell.



TO SAVE MONEY, cameraman wearing a mask on the back of his head to look like an extra was sent into the busy throng of spear-carrying Scottish soldiery to get close-ups while crowd scenes were being shot from behind him.



WITCHES APPEAR and "prophesy in accents terrible" against a bleak Scottish sky to Macbeth and Banquo (*above*); Macbeth communes with his wife on the ramparts of his castle after the murder of Duncan (*below*). Both scenes might be impressive if the sound track broke down.



CONTINUED ON NEXT PAGE

LITTLE LULU



"Humph—KLEENEX pops up without all that fuss!"*

Little Lulu says... Only Kleenex has the Serv-a-Tissue Box—pull *just one* double tissue—up pops another! Compare tissues, compare boxes—you'll see why Kleenex is America's favorite tissue.

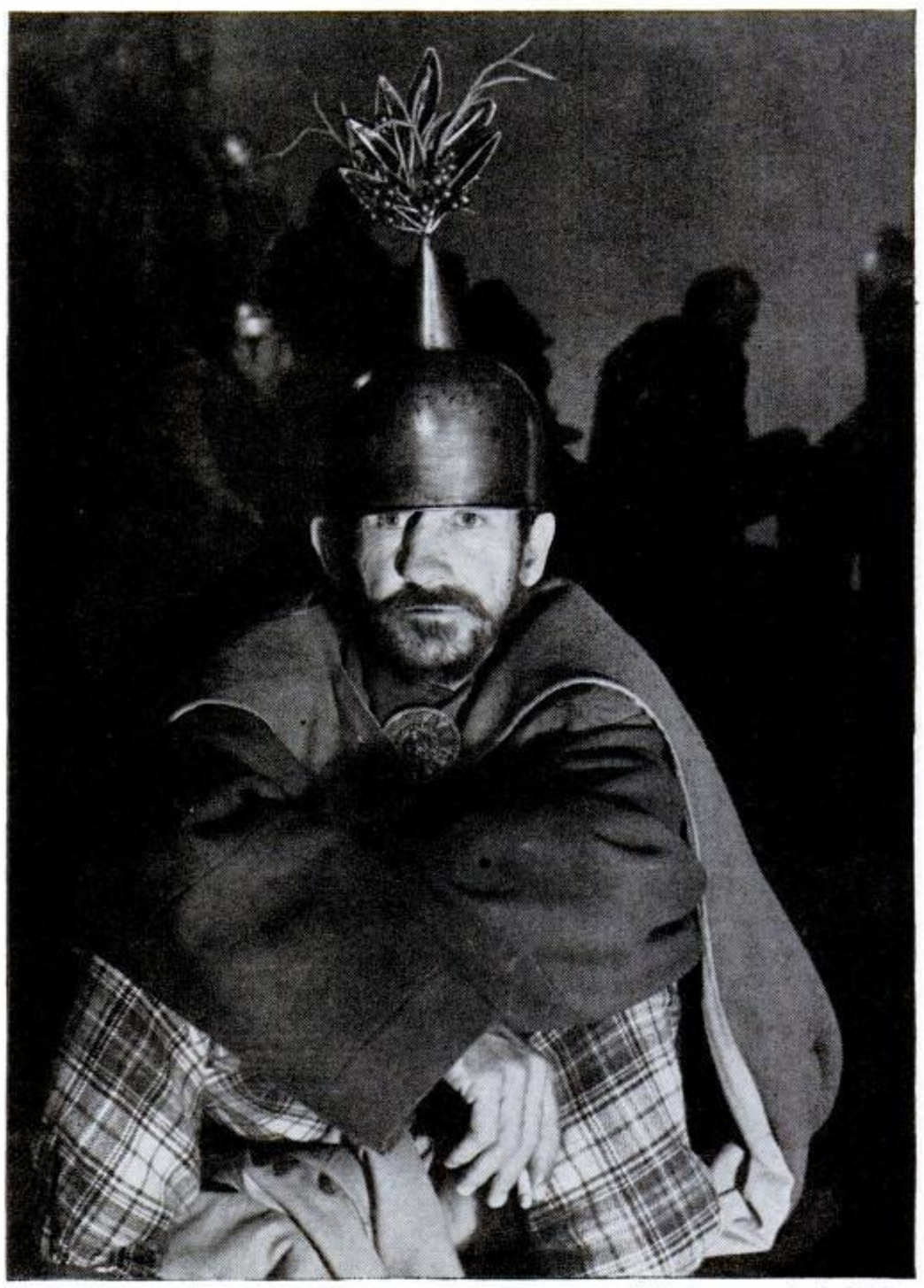
© International Cellucotton Products Co *T.M. Reg. U. S. Pat. Off.



"Macbeth" CONTINUED



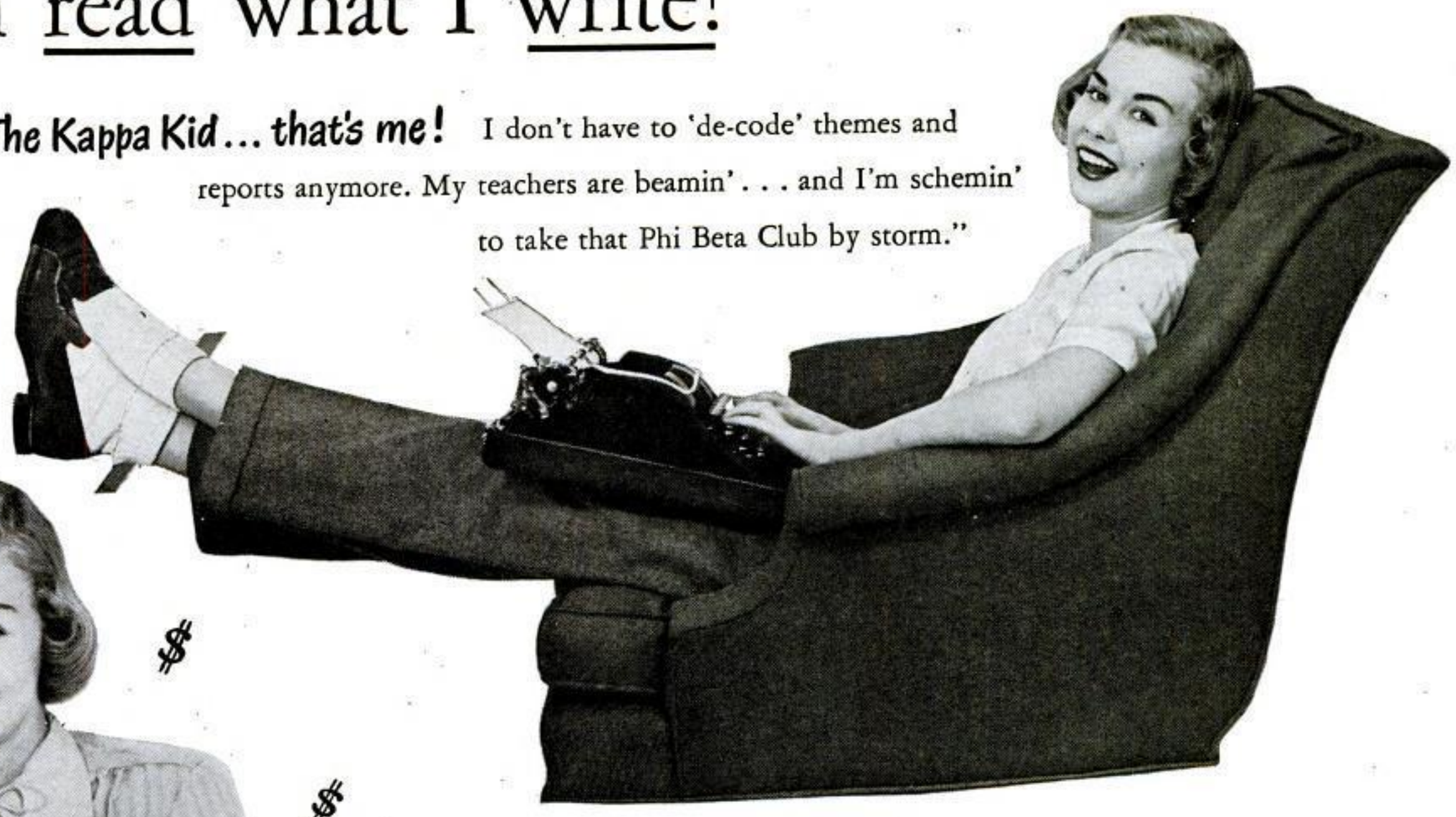
A HOLY FATHER is name given to this synthetic character, a creation of Mr. Welles. He has lines belonging to several of Shakespeare's characters.



SCOTTISH WARRIOR smokes between scenes. "Welles combed Hollywood," says a publicity handout, "to find rugged and unusual types" for film.

Copyrighted material

"Now they can read what I write!"



"The Kappa Kid... that's me! I don't have to 'de-code' themes and reports anymore. My teachers are beamin' . . . and I'm schemin' to take that Phi Beta Club by storm."



"Outside income...you're mine! Surprising what a cinch it is to pick up extra typing jobs. Why, already my Smith-Corona bought me a swoony new dance dress."



"Romance...I've time for you now! School work? Letters? Free-lance steno work? Typing makes 'short work' of them all. That means more evenings for dates, and do I like that! Thanks, Smith-Corona."



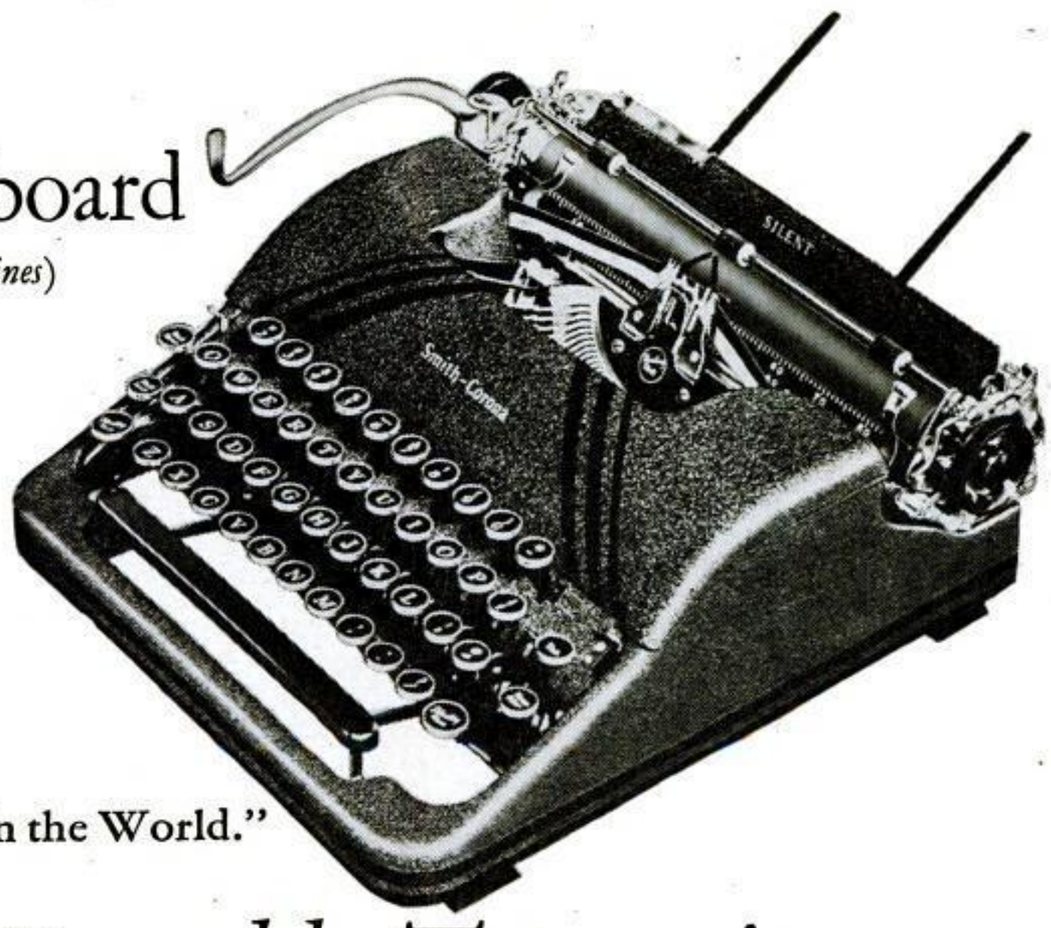
let's be technical dept.:

Smith-Corona has regulation keyboard

(same as in big office machines)

Plus these typing aids

TOUCH SELECTOR, 7 adjustments, light to heavy
ALL AROUND FRAME, sturdy, protects mechanism
VARIABLE LINE SPACER, useful for typing forms
FLOATING SHIFT, for easier, faster, quieter work
ONE STROKE RIBBON REVERSE, saves ribbon wear
PLUS GOOD LOOKS . . . plus speed . . . plus long life . . . plus everything else that comes from 40 years of "know how."



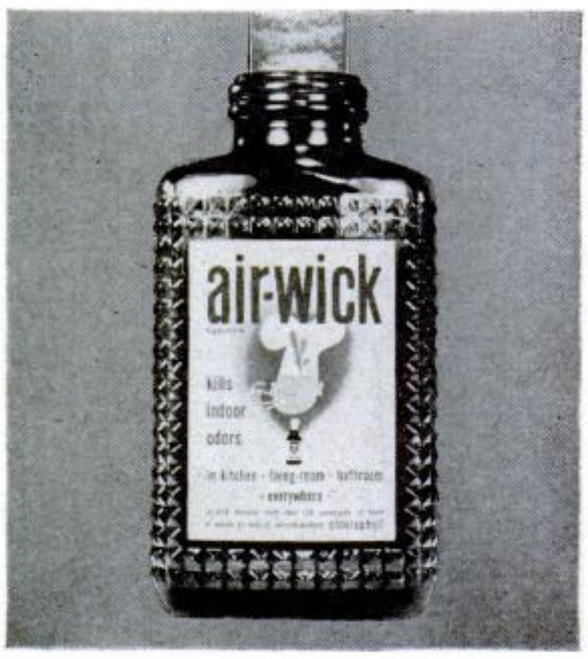
Here's "The Finest Precision Writing Instrument of its Kind in the World."

Smith-Corona *Portable Typewriters*

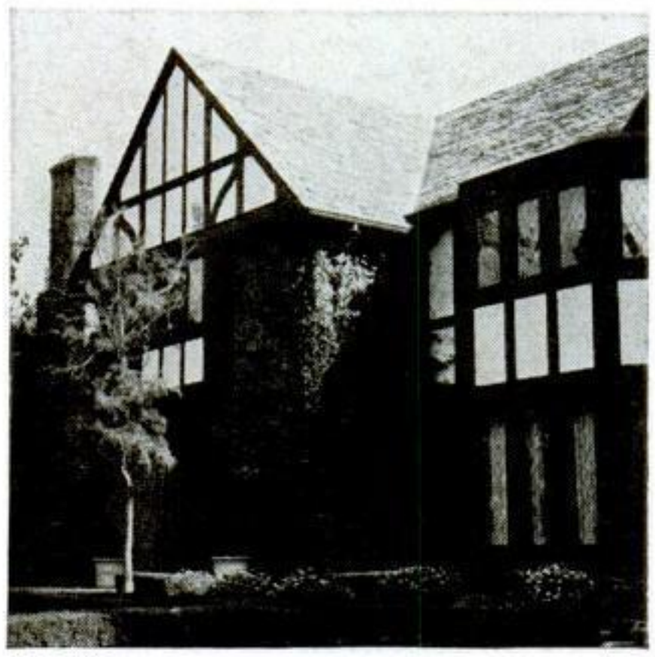
L C SMITH & CORONA TYPEWRITERS INC SYRACUSE 1 N Y *Canadian factory and offices, Toronto, Ontario. Makers also of famous Smith-Corona Office Typewriters, Adding Machines, Vivid Duplicators, Ribbons and Carbons*

Copyrighted material

"Eddie Cantor* and Ida insist on air-wick in their ..."



PAT. NO. 2,326,672



says Anna Murray,

housekeeper to the Cantors



With a large, home-loving family and a host of interesting and distinguished friends, there is always good fun, good food and solid comfort at the Cantors'. There's always clean-smelling air, too, thanks to **air-wick****. "We use **air-wick** throughout the house" states Mrs. Anna Murray. "Particularly, in the kitchen, to keep cooking odors from seeping into the other rooms. Whenever the Cantors plan a large party (which is quite often), it's my cue to open **air-wick** in the living-room. I know that **air-wick** kills indoor odors . . . because despite the heavy smoking that naturally goes on, there's never even a hint of stale cigar and cigarette smoke." Efficient homemakers find **air-wick** indispensable. In the kitchen, **air-wick** kills the unpleasant odors of cooking cabbage, onions and fish. Stale cigar and cigarette smoke is banished like magic when **air-wick** is put to work in the living-room. In thousands of homes from coast-to-coast **air-wick** is a "must" in guest rooms, children's nurseries and sick rooms. And no truly modern bathroom is *ever* without **air-wick**. Remember, **air-wick** contains over 125 compounds as found in nature . . . as well as miracle-working Chlorophyll. And remember also that **air-wick** is protected by U.S. Patent and cannot be duplicated. *Why risk offending when* **air-wick** *only costs about a penny a day to use!* At all better stores in the United States and Canada.

use air-wick for...

1 cooking odors
2 stale smoke
3 airless bathrooms
4 bedrooms
5 children's nurseries
6 sickrooms
7 musty closets
8 living-rooms

air-wick kills indoor odors

**air-wick deodorizer and household freshener is fully protected by U. S. Patent . . . a trademark of Seeman Brothers, Inc., New York 13, N. Y. Tune in "Monday Morning Headlines" Sunday, coast-to-coast ABC network, following Drew Pearson . . . also "Tomorrow's Headlines" Saturday morning, coast-to-coast ABC network.* © 1948 SEEMAN BROS., INC.

*Eddie Cantor's radio program can be heard every Friday evening over the National Broadcasting System. Your local paper lists the time and station.

Copyrighted material

CLOSE-UP



COWS at Malabar Farm are named for women visitors. Here Bromfield fondles Joan (Fontaine). Although a supporter of fellow farmer Tom Dewey, he thinks the latter's habit of simply numbering cows is unimaginative.

FARMER BROMFIELD

Famous novelist preaches the New Agriculture on his Malabar Farm

by JOHN BAINBRIDGE

IT is probably safe to say that Louis Bromfield is the only farmer in America who has written two dozen books, won a Pulitzer prize and habitually has breakfast in bed. Bromfield, the proprietor of Malabar Farm and author of the best-selling book of the same name, may also be the nation's only tiller of the soil who makes about 100 public speeches a year, writes a weekly syndicated newspaper column, serves as ballet critic for a high-brow theatrical magazine and has never been seen wearing overalls. He may, in addition, be singular among native agronomists in being a Chevalier of the French Legion of Honor, a member of the Institute of American Arts and Letters, a director of the U.S. Chamber of Commerce, the recipient of two honorary Doctor of Literature degrees and a man who carries on a prodigious correspondence with, among assorted other personalities, Humphrey de Forest Bogart of Hollywood, Thomas E. Dewey of New York, Lord Portsmouth of England and the Maharajah of Cooch Behar, none of whom could properly be considered a rube. A number of Bromfield's friends, remembering his many years as a convivial member of the international set in Paris, London, Bombay and Biarritz, have been mildly astonished at his transformation into one of the leading members of the International Harvester set. Bromfield is not at all astonished. "This talk about my being a writer who just happened to take up farming is silly," he said the other day. "Why, I've been a farmer all my life, actually."

Because of various complications it took Bromfield a little longer than most farmers to start farming. It took him, in fact, 41 years. Owing to circumstances beyond his control, he was born in Mansfield, Ohio. His father was, at different times, a real-estate agent, an employe of a wholesale grocery firm and a bank cashier but never a farmer. As a boy, however, Louis often visited his grandfather's farm and there formed, he has since said, a permanent attachment and respect for the life of the husbandman. After graduating from public high school in Mansfield he spent a year as an agricultural student at Cornell. He then returned to Ohio and went to work running his grandfather's farm. After one year of

CONTINUED ON NEXT PAGE

Copyrighted material

The happy boyhood that began 13 years ago.



AT 4 MONTHS. Thirteen years ago, Jerry Wright was picked for a special test to see how babies thrive on Clapp's Baby Foods. At the time of this picture, Jerry had been eating Clapp's iron-rich Cereals for a month. Can't you see his happy disposition?



AT 8 MONTHS. Jerry is a great big bundle of love! He's now having Clapp's Strained Vegetables, Soups and Fruits—with the proteins, minerals, iron and vitamins he needs to grow. Jerry loves to eat and Clapp's smooth texture is just right for his tender digestive system.



AT 11 MONTHS. "My, what a husky!" people say, when they see Jerry bouncing around. He weighs 23 healthy pounds—his flesh is firm, his body straight. His vitality is unlimited—thanks to Clapp's. He'll soon be on Clapp's Junior Foods—to keep him growing strong.

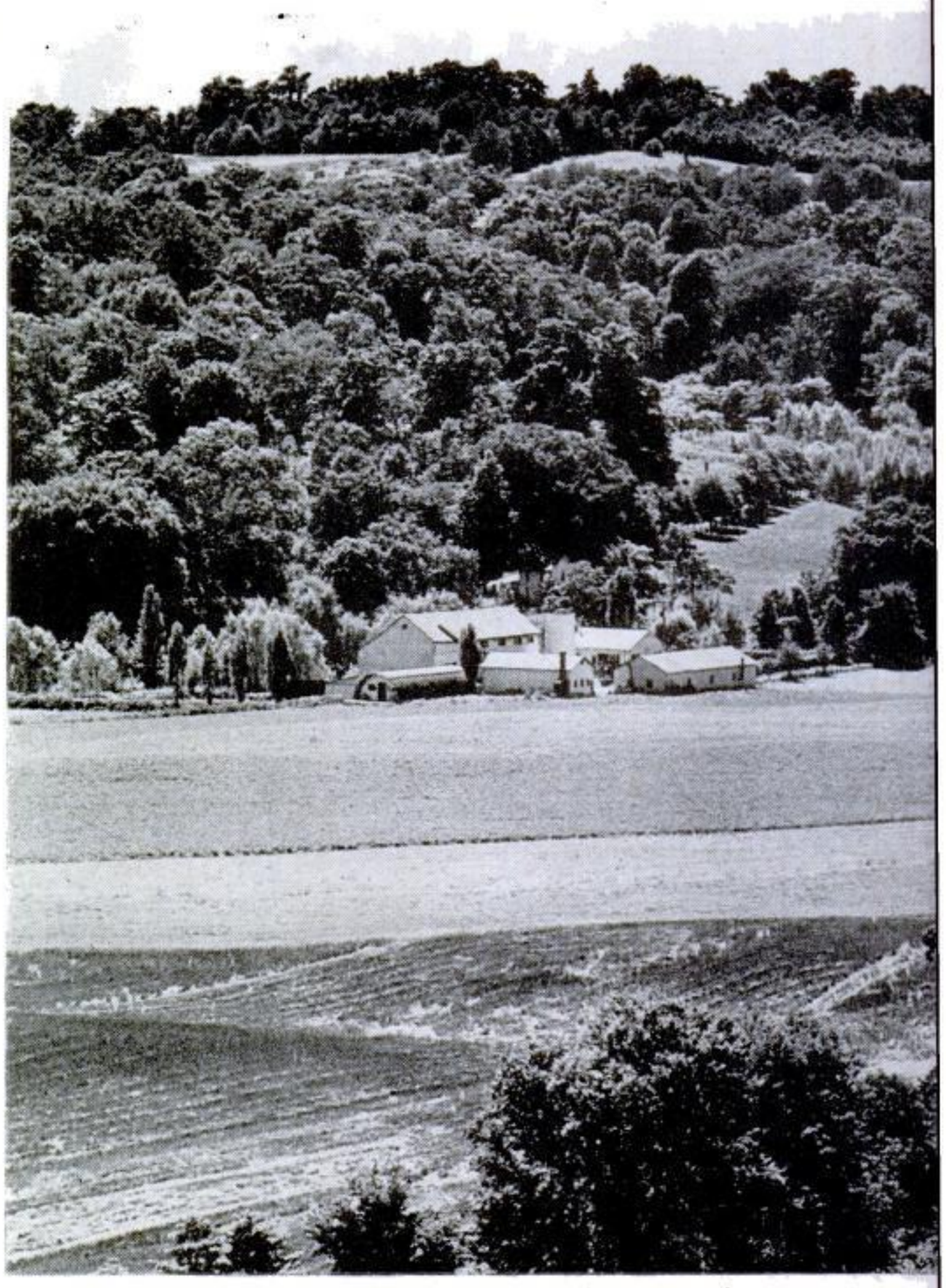


13 YEARS OLD! The promise for a happy boyhood fulfilled—Jerry's parents are so grateful to Clapp's! Jerry is an athlete and a scout. Studying birds is his hobby. His teacher says: "Jerry is one of the best adjusted boys I know." Start your baby on Clapp's *today!*

CLAPP'S BABY FOODS

THE FIRST BABY FOODS

Product of American Home Foods



BELOW MOUNT JEEZ, NAMED FOR ITS INSPIRING VIEW, THE

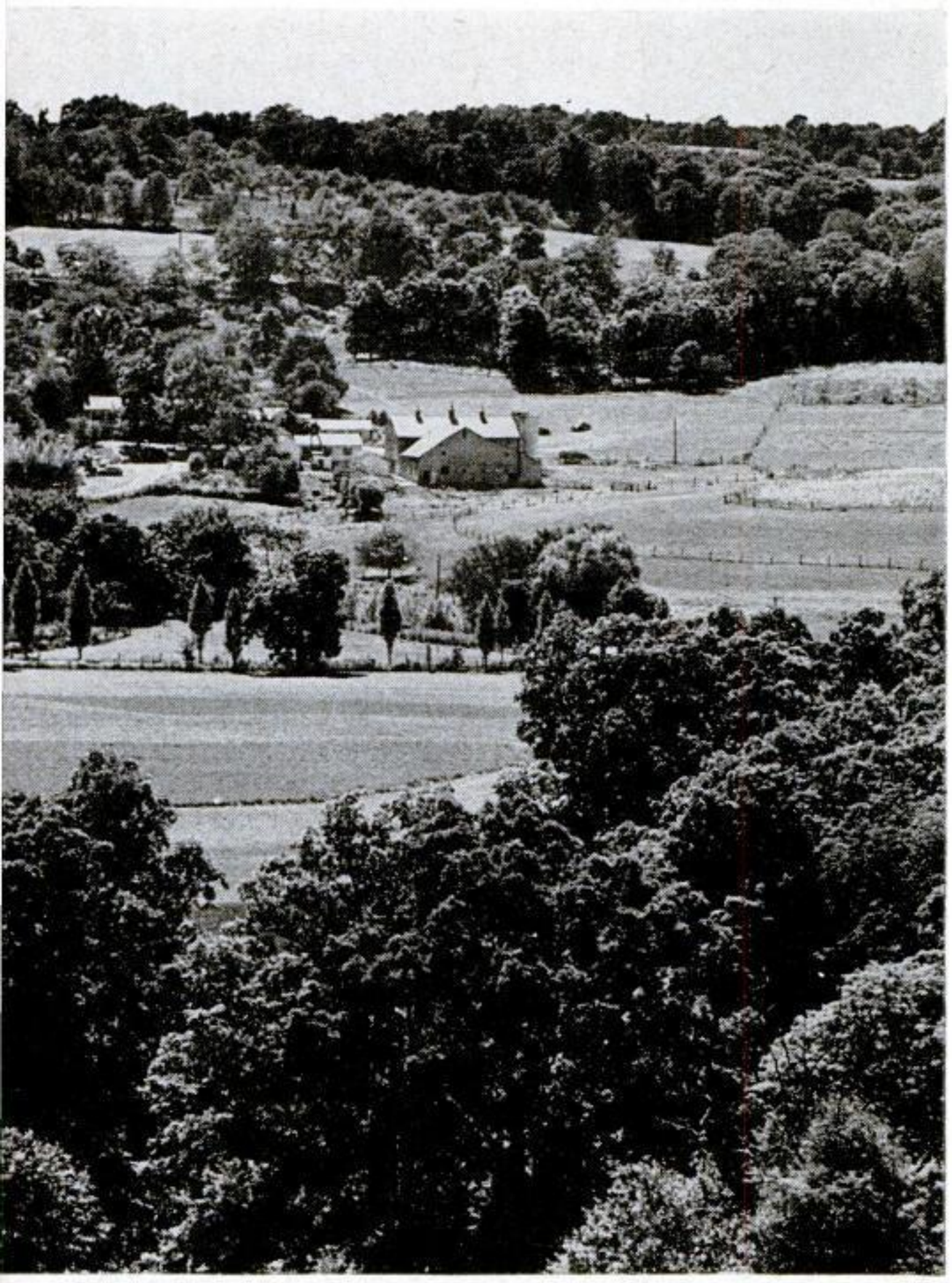
FARMER BROMFIELD CONTINUED

that his agrarian ardor cooled. Putting down the plow, he entered Columbia University. He left college during World War I to join the French army as an ambulance driver, and won the Croix de Guerre. After the war he lived for several years in Manhattan where, of necessity, his crush on the land lay dormant.

Between the wars Bromfield became a newspaperman, an editor of a musical magazine, advertising manager of a book-publishing firm and a successful and much-praised novelist. Soon after publication of his first novel, in 1924, Bromfield, who had married a New York debutante named Mary Appleton Wood, went abroad with his wife to live. They settled in France, taking a 50-year lease on a place at Senlis, 30 miles from Paris. Besides continuing to write best-selling novels at a rather rapid rate, Bromfield found time to cultivate a flower and vegetable garden that was a wonder to the natives and to his friends, who included Picasso, the late Gertrude Stein and the dress designer Mainbocher. In his days as an expatriate Bromfield developed into an impressive man with a hoe, but scarcely into a full-fledged farmer. He often spoke, though, of going home to settle on the land. "I'm just a farmer at heart, you know," he used to say to some of the three or four dozen writers, ballet dancers, artists, musicians and specimens of what Bromfield now calls international white trash, who had a habit of dropping in at Senlis of a Sunday afternoon.

When Bromfield did set foot in New York in 1930, accompanied by his wife, daughters, his secretary and some dogs, he was on his way to cultivate the rich literary soil around Hollywood. He had been engaged to write scenarios for talking pictures, then in their infancy. Interviewed in New York, he was asked what he thought about Europe. "It rather gives me a stomach-ache," he said. He was asked what he thought about Hollywood and the talkies. ". . . There is intelligence and talent gathering in Hollywood as it never gathered before," he said. "It is most hopeful, most promising. The talkies offer a new style, much more interesting to work in. . . . I believe that some day they will assume proportions as an art form as great as Anglo-Saxon literature. I really do." After a few weeks in Hollywood, Bromfield was less hopeful, and he left. Back in New York he explained that fundamentally Hollywood has no importance. It is "out of nothing into nothing." With his

Copyrighted material



1,000 ACRES OF MALABAR FARM BASK IN THE WARM OHIO SUN

entourage he then returned to Europe and, presumably, dyspepsia.

During the next few years Bromfield made several business trips to the U.S. and on these occasions usually announced that he was on the verge of returning permanently to become a farmer. However something always seemed to get in the way. "I meant to come back here last winter," he told a reporter in 1933, "but someone suggested a trip to India, and I couldn't resist." Fascinated by India, he made three subsequent visits and out of this experience produced his very successful novel, *The Rains Came*. The book was four years in the writing and caused another postponement of the author's plan to exchange the pen for the pitchfork.

It finally took Hitler to get Bromfield on a farm. A week before the Munich conference, in the fall of 1938, Bromfield, feeling that war was coming, sent his wife and three daughters to New York. He joined them a few weeks later. After making a speech at a Book & Author Luncheon and dropping in at the Stork Club, he headed for Ohio, where he soon had real-estate agents dizzy trying to find him a farm. One day while Bromfield was driving through a section called Pleasant Valley, which is about 12 miles from Mansfield, he found the farm he wanted. Sighting it, he has recollected, made him feel like saying, in the words of Brigham Young, "This is the place." The elderly couple who owned the place, which was really three farms combined into one, hadn't thought of selling, but Bromfield made them an offer of $37,000. They accepted, and Bromfield was on a farm at last.

Malabar Farm

TODAY, after 10 years on the land, Bromfield has become one of America's most famous farmers and easily its most eloquent champion of the farm as a way of life. The two books he has written about his own life as a farmer—*Pleasant Valley* and *Malabar Farm*—have been read by thousands and widely acclaimed in poetry and in prose. In them Bromfield, writing with the fervor of an evangelist, has told in considerable and often arresting detail how he transformed what was a virtual wasteland that had been ruined by erosion and "greedy, whorish" agricultural practices into an agrarian wonderland. The transformation was accomplished by the use of enlightened farming methods and a couple of hundred thousand dollars. Most of the original capital that went into the farm came

CONTINUED ON NEXT PAGE

Women like this will be

HAPPY!



So will all the many people kept awake, made nervous or jittery by the caffein in regular coffee! For . . .

THE NEW IMPROVED

SANKA COFFEE

—the "drink-it-and-sleep" coffee—now has a new, marvelous flavor to delight lovers of fine coffee! It has a truly wonderful taste—yet it's still 97% caffein-free!

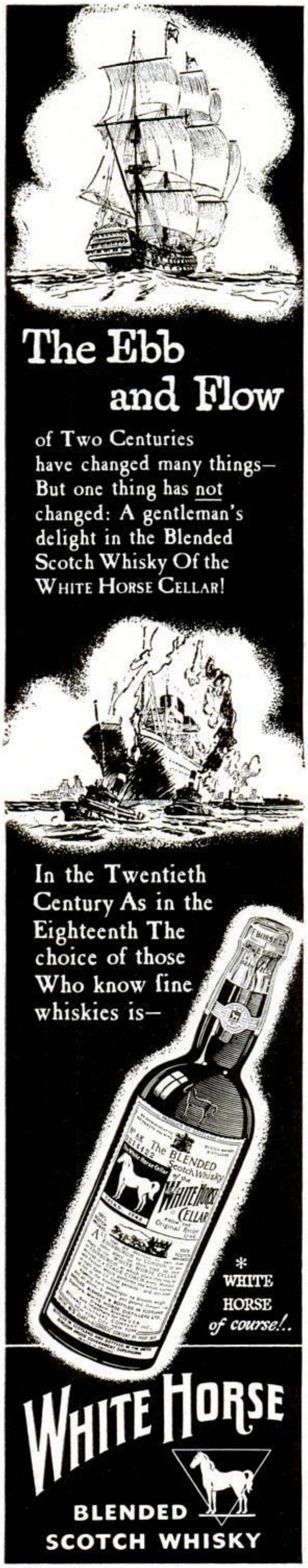


FINER FLAVOR in Sanka Coffee is due to a brand-new flavor-saving process . . . a miracle method of taking the caffein out of the coffee.

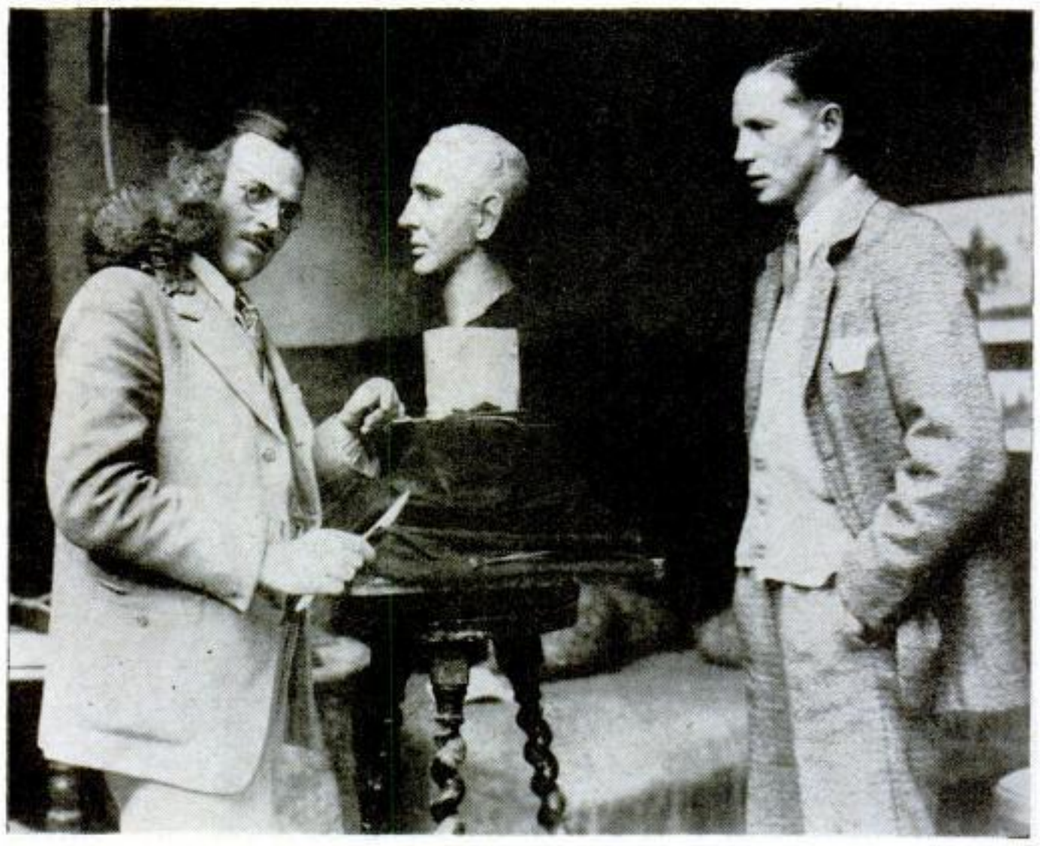
Try Sanka Coffee today. See for yourself what a great flavor-improvement has been made. Sanka comes in two forms: Ground for drip or percolator; Instant Sanka, made instantly in the cup. Products of General Foods.



Copyrighted material



86.8 Proof. Browne-Vintners Co., Inc.
New York, N. Y. Sole Distributors



THE YOUTHFUL BROMFIELD (*right*), an expatriate in Paris, was sculpted by fellow expatriate Roy Sheldon, whose cat seems fascinated by the camera.

FARMER BROMFIELD CONTINUED

from the sale of Bromfield's books about India. (He named the place after a coastal region of India called Malabar, the locale of *The Rains Came*, which was bought by the movies for $55,000.) During his decade as a practitioner of scientific farming Bromfield has taken time off from the tractor to write half a dozen novels, make additional sales to Hollywood and occasionally work there at $3,000 a week. One of his friends once suggested that out of common decency Bromfield should attach to various buildings at Malabar small plaques with inscriptions such as "Through the courtesy of 20th Century-Fox" or "The gift of Metro-Goldwyn-Mayer."

As a prophet of what he calls the New Agriculture, Bromfield is not without honor in his own country, or for that matter, in quite a few other countries. He has been invited to speak before farm or conservation groups in England, France, New Zealand and South Africa (he is planning to fly to South Africa this winter), and he is in great demand as a speaker in this country. As a rule Bromfield turns over the money he receives from lecturing to an organization called Friends of the Land, of which he is a vice president and which describes itself and its not unambitious aim as "a nonprofit, nonpartisan society for the conservation of soil, rain and man."

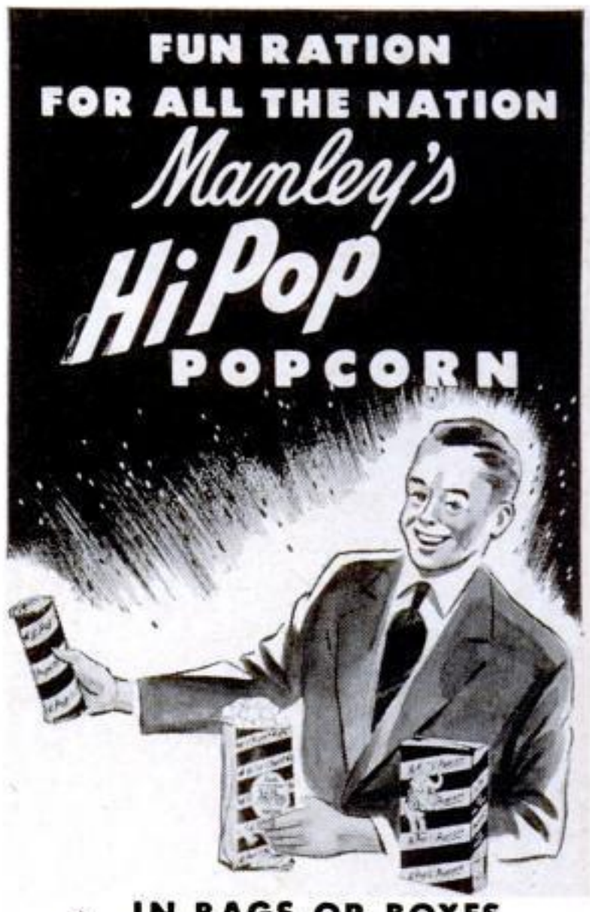
The pilgrims

BESIDES going out to spread the gospel, Bromfield spends a good deal of time receiving the faithful and making converts at the farm. At present, pilgrims are flocking to Malabar at the rate of about 15,000 a year. They consist of agricultural students, members of 4-H Clubs, garden clubs and conservation societies and, mostly, nonliterary farmers. They come from all over. Groups, traveling in chartered buses, have rolled in from as far west as Iowa and as far east as Buffalo. Being a prophet, Bromfield also attracts a large number of agrarian cranks. One day his wife looked out the window to see on the lawn a group of frenetic-looking strangers, some of whom were down on their hands and knees, smelling and scratching the soil. As her husband hastened out to greet them, she asked who they were. "Oh, those are earthworm people," he replied equably. Bromfield has also received the Commissar of Animal Husbandry from Moscow, who came to look over the farm. As the visitor was walking toward the front door Bromfield's pet goat moved up from the rear and sent him sprawling. Bromfield hurried out to apologize, but the Russian passed off the incident with good humor. "It made me feel that I was back home," he said.

In answering letters from people who write to ask about visiting his shrine, Bromfield suggests that they try, if possible, to come on a Sunday, which somehow seems fitting. On a recent pleasant Sunday, Bromfield welcomed about 300 men, women, children and infants to the Middle Western mecca. The first pilgrim arrived at 10 a.m., tooling up the driveway in a new green Cadillac sedan. Bromfield walked over to greet the driver, who turned out to be a doctor from Cincinnati and the owner and operator, in his spare time, of a dairy farm. "I brought my farm manager with me," the doctor said, introducing his companion, "to see if he could learn

CONTINUED ON PAGE 116





Copyrighted material



IRVING S. GOODWIN, *Director of Sales, Yardley of London, Inc.*

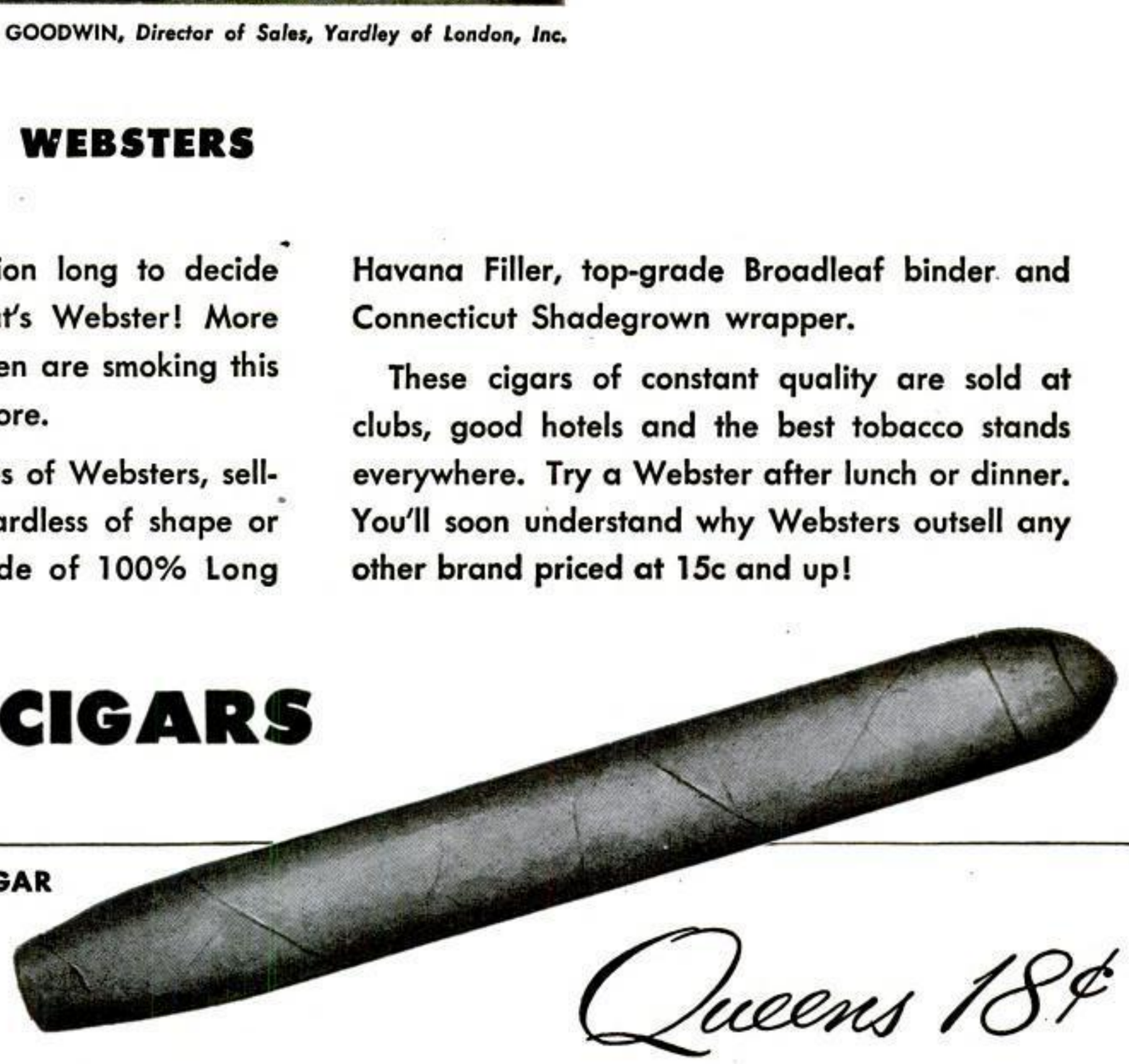
EXECUTIVES FAVOR WEBSTERS

It doesn't take men of decision long to decide on their favorite smoke. That's Webster! More executives and professional men are smoking this fine cigar today than ever before.

There are five different sizes of Websters, selling for 15c to 35c. But, regardless of shape or price, every Webster is made of 100% Long Havana Filler, top-grade Broadleaf binder and Connecticut Shadegrown wrapper.

These cigars of constant quality are sold at clubs, good hotels and the best tobacco stands everywhere. Try a Webster after lunch or dinner. You'll soon understand why Websters outsell any other brand priced at 15c and up!

WEBSTER CIGARS



EXECUTIVE AMERICA'S TOP CIGAR

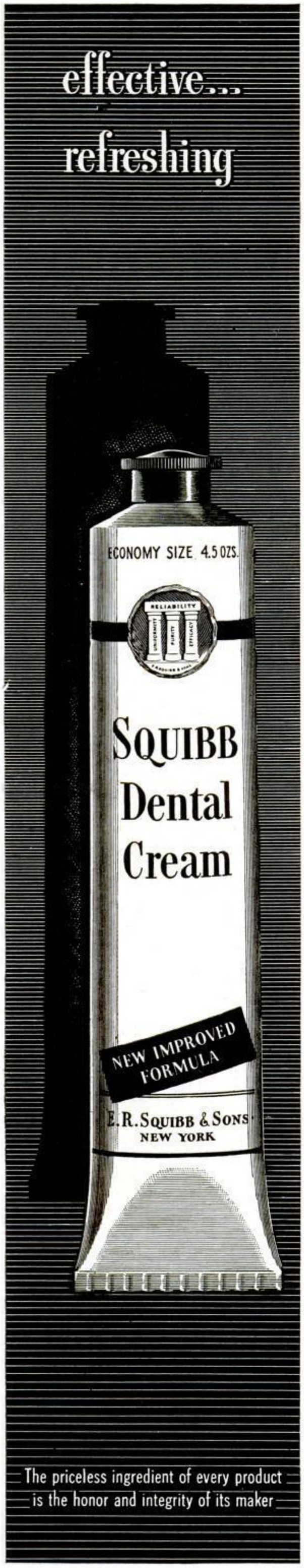
Queens 18¢

GOLDEN WEDDING 15¢ PERFECTO CHICO 15¢ FANCY TALES 25¢ DIRECTORS 35¢

ADV. BY N. W. AYER

Copyrighted material

effective...
refreshing



The priceless ingredient of every product is the honor and integrity of its maker



GUIDING VISITORS, Bromfield (*center*) strides about his land with his four dogs. A tireless prophet, he has shown the well-run farm to some 50,000 visitors.

FARMER BROMFIELD CONTINUED

something too." Bromfield told the early arrivals that the regular tour would begin at 2 o'clock and suggested that they make themselves at home until then. Presently more cars arrived from Indiana, Michigan, Kentucky, Illinois, Utah and elsewhere. By noon the parking lot had begun to fill up, children were chasing dogs across the lawn and into the swimming pond, the visiting farmers were inspecting the barns, feeling the cattle, looking into the mangers and ascending the silos, their wives were spreading picnic lunches, and across the valley the dust rising from the road gave promise of more wayfarers to come. Bromfield, sitting in a lawn chair, surveyed the scene with serenity while his wife Mary, at a table nearby, mixed up a batch of Martinis for the Friends of the Land and a few neighbors who had dropped in.

While the Bromfields and their guests were lunching in the dining room of the house, numerous pilgrims were at the windows, peering in at them. Sunday visitors are no longer encouraged to roam through what is known around the farm, appropriately, as The Big House, which is classic Greek revival in style, has 34 rooms including bathrooms and is comfortably elegant. It is furnished for the most part with 18th Century French antiques and other handsome pieces that he and his wife accumulated during their years abroad and shipped here just before the war. When these possessions arrived in Mansfield, they filled three boxcars.

A quiet Sunday on the farm

THOUGH Bromfield is properly proud of The Big House and used to let everyone meander through it, he felt obliged to close up that part of the shrine following a visit one weekend morning a couple of years ago by a group of garden-club ladies. The leader of the group had made more than one previous sightseeing call at Malabar, so she apparently felt qualified to give her companions the complete guided tour. After conducting them through the front hall, which is big enough to seat the 42 members of the Lucas High School band and leave room for dancing, she led her troupe leisurely through nearly every room in the house, including the second-floor guest rooms, one of which happened to be occupied at the time by friends of the Bromfields, a New York attorney and his wife. "This," the guide said as she opened the door of their room and led the ladies in, "is the green guest room." Then, noticing the occupants, who were having breakfast in bed, she added, "And these are guests."

After lunch, at which Bromfield, who is not a taciturn type, had expressed his low opinion of spectator sports, funerals, weddings, the latter-day policies and personalities of the New Deal and the level of current literary criticism in the U.S., he went outdoors, where, standing before the congregation of visitors who seated themselves on the lawn, he began the performance of his customary Sunday-afternoon ritual. He was wearing, as is his habit seven days a week, gray flannel slacks with a 2-inch tear in the left trouser leg, dust-caked shoes, a short-sleeved shirt and horn-rimmed spectacles, which, when not using, he carries around his neck with a trick contrivance called Spec-Band. Bromfield is 51, tall, broad-

CONTINUED ON PAGE 119

HEAD-COLD MISERY?

Quick relief with MENTHOLATUM



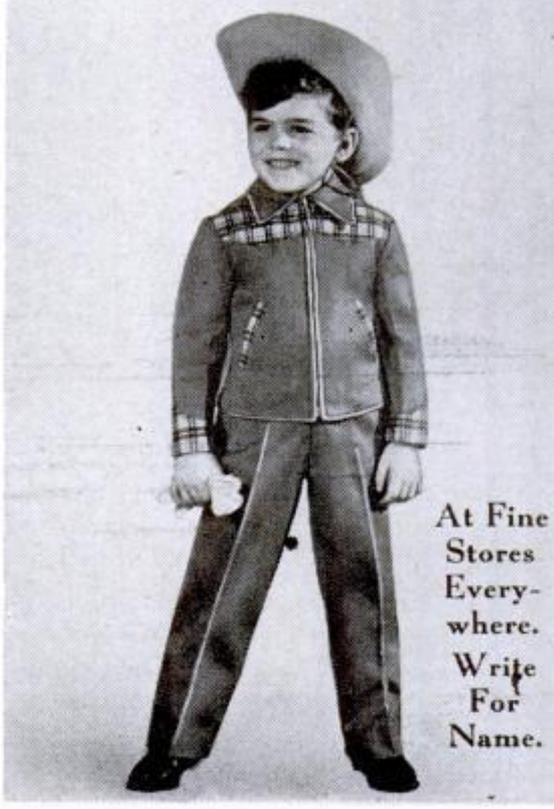
• Don't give up to head-cold misery—reach for Mentholatum. Feel Mentholatum's famous combination of menthol, camphor and other fast-acting ingredients help thin out thick mucus, lessen congestion, soothe smarting nostrils. Soon soreness eases up, head starts to clear, *you can breathe again in comfort.* In tubes and jars —35¢ and 75¢.

MENTHOLATUM



A rollicking, little Twigs Rodeo Model which reflects the dashing, colorful apparel favored by hard-riding gentlemen of the Wild and Woolly West. Sturdy fabrics and gay Western character. Sizes 2 to 7. About $10.95.

Wm. Schwartz & Co., Inc.
New York, 1107 Broadway



At Fine Stores Everywhere. Write For Name.

Copyrighted material

THE CHATHAM "WOOLSHIRE" BLANKET

IS THE FINEST VALUE ANYWHERE

FOR $12.50*

Chatham's 100% virgin wool "Woolshire" is the best-selling blanket in the country because no other blanket offers such beauty and quality for $12.50*. "Woolshire's" pure wool is so soft that it takes this season's most delicate tints, so well-made that it assures years of warmth and wear. Satin-bound "Woolshire" comes packed in a white closet box with floral motif— exquisite setting for a blanket that only Chatham's great mill can produce for as little as $12.50*.

Winter rose, blue stock, wild peach, mint green, buttercup yellow, white.

Extra long size: 72 x 90 inches. **$12.50.** *$12.95 in the West

Extra wide: 80 x 90 inches, **$13.95.** $14.50 in the West

CHATHAM MAKES GOOD BLANKETS FOR ALL THE FAMILY
(Baby, too!) in a wide variety of colors and prices, each blanket packaged in its own distinctive closet box.

© 1948 Chatham Manufacturing Company, Elkin, N. C.





Basso Brown





Deep Silver





Low-down Blue





Rhumba Red





Profundo Green





oompah . . . oompah !

Van Gab
sport shirts
in new
deep tones

Want that gal to walk in step beside you? Then sound your "A" for Appearance in Van Gab sport shirts featuring these new, rich, deep tones. Van Heusen takes smooth, long-wearing washable gabardines, tailors them with inspiration — comes forth with casual shirts in tune with every autumn pleasure. With the wonderful California "Lo-No*" collar, comfortable, correct, worn open or with tie. Some with the new Bold look. Smart? You're darn tootin'! Especially at $5.95 each.

Phillips-Jones Corp., New York 1, N. Y., Makers of Van Heusen shirts • ties • pajamas • collars • sport shirts

Van Heusen*

sport shirts

*REG. U. S. PAT. OFF.

Copyrighted material



WEDDING ON THE FARM had as principals Lauren Bacall (holding flowers) and Humphrey Bogart (behind small boy). Bogie is old friend of Bromfields.

FARMER BROMFIELD CONTINUED

shouldered, lean, poised and fit. His face is tanned and lined like a walnut. When he smiles, which is often, he shows irregular, tobacco-stained teeth; and his eyes are the color of faded blue denim. His voice is pleasing and persuasive. As he addressed his Sabbath visitors, he displayed the assurance of a man who doesn't doubt that he has the Word.

"I am glad that you came today," he began. "I want to show you at close hand the things we try to do here, on the whole pretty successfully. Just a word of explanation, first, about these farms. There are really five of them now, all practically in one piece, about 1,000 acres. When we took them over, all but this farm we're on here were about as poor as farms can get. All the bottom land you see down there was covered with sumac, goldenrod, wild aster and weeds of all kinds, and the farms were also a network of gullies, some of them big enough to bury a truck in.

"As a result of our soil-conservation practices," Bromfield continued, "we can say today that you can drive any place on this farm in a low-slung city car, right across the fields, and never hit a gully. We can also swear on a stack of Bibles that last summer, during the heavy rains, we didn't lose off the whole place a single inch of topsoil.

"Production," he went on, "was what we were after—to build soil that wouldn't erode—and that was a problem of putting back organic material." After describing at some length how organic material had been used to reclaim the soil at Malabar, Bromfield said, "Now I'm going to take you all up on that hill over there, where you can see the whole farm laid out like a map. It's one of the most beautiful views not only in Ohio but probably in the world. You can see four counties from the top of that hill. It was named by one of the boys on the farm, perhaps a little irreverently, Mount Jeez. When you get up there I can show you and tell you a lot of things about the farm, so you can all get in your cars, and if you'll double up we'll have less traffic jams." Leading the long motorcade in his jeep station wagon, the prophet of the New Agriculture thereupon ascended Mount Jeez.

The Sunday sermon

DURING Bromfield's sermon on the mount, which lasted about three quarters of an hour, he discoursed on an impressive variety of topics, ranging from the merits of Ladino, alfalfa and brome grass to his theories about the cause and cure of Bang's disease. His audience listened with apparent interest. The wife of a young farmer from Indiana took notes on everything Bromfield said. There were a few questions. "What about corn—I don't see any corn around here," one of the visitors inquired.

"We don't have much corn—only about 60 acres," Bromfield replied. "We make more money off an acre of good grass than any farmer in the U.S. makes off an acre of corn. That is a tall statement, but our books will show it. If we had this farm in corn we would have to have 12 to 15 tractors and 12 to 15 men. We run this farm as a 50-cow dairy with four men and four tractors, plus the five college boys who come in during the summer to bale hay and straw and make silage. Now, you figure that one out in terms of profit on the basis of a capital investment of 15 tractors as

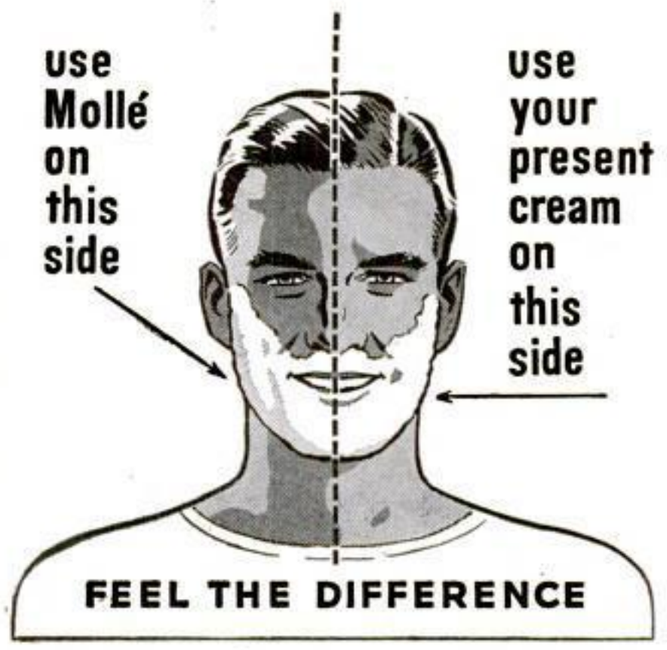
CONTINUED ON NEXT PAGE

"WEEK-END TEST" proves:

Cleaner shaves . . . quicker!

Don't just *guess* what gives you the best shave—make this Mollé "Week-end Test."

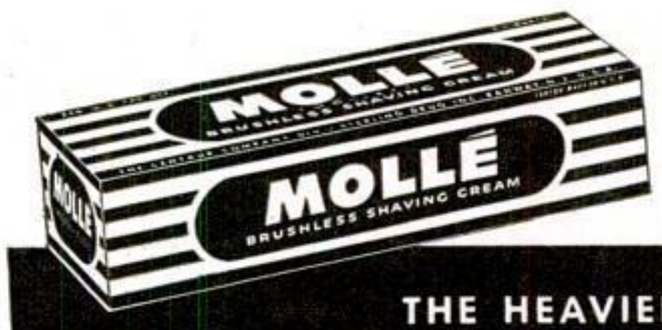
1. Let your beard grow during the week end.
2. Monday morning, when your whiskers are at their longest and toughest, put your present cream on half your face.
3. Put Mollé, the heavier brushless cream, on the other half of your face. Spread it *thin!*
4. Go over your face JUST ONCE with your razor . . . and feel the difference.



Double your money back . . .

. . . if Mollé does not give you the best shave you ever had in your life. Get a tube today.

If this test does not convince you, just mail us back the Mollé tube. Address, Box 49, New York 8, N. Y.



THE HEAVIER BRUSHLESS CREAM



Need a Sitter for your Setter?

That's no way for a fine Setter to look, but he has worms—and thereby droops a tail. What *he* needs, more than a sitter, is a treatment with Sergeant's SURE SHOT* Capsules.

Thoroughly safe and dependable, SURE SHOT Capsules enable you to rid your dog of worms quickly and easily. For puppies, and small dogs weighing less than 10 pounds, use Sergeant's Puppy Capsules. They do the same effective job of worming the little fellows. And try Sergeant's Vitamin Capsules (VITAPETS*) to build up strength after a siege with worms.

Sergeant's offers you a complete line of 19 reliable products for giving your pet the care he deserves. Each one is the result of 73 years' experience, research and testing by consulting veterinarians. That's why, with dog owners everywhere, Sergeant's name means better products for man's best friend.

• There are many symptoms of worms. Do you know them? Sergeant's FREE Dog Book can help. Ask for your copy at drug or pet store, or write Sergeant's, Richmond 20, Virginia.
** ® Polk Miller Products Corp.*



Sergeant's* DOG CARE PRODUCTS

Copyrighted material

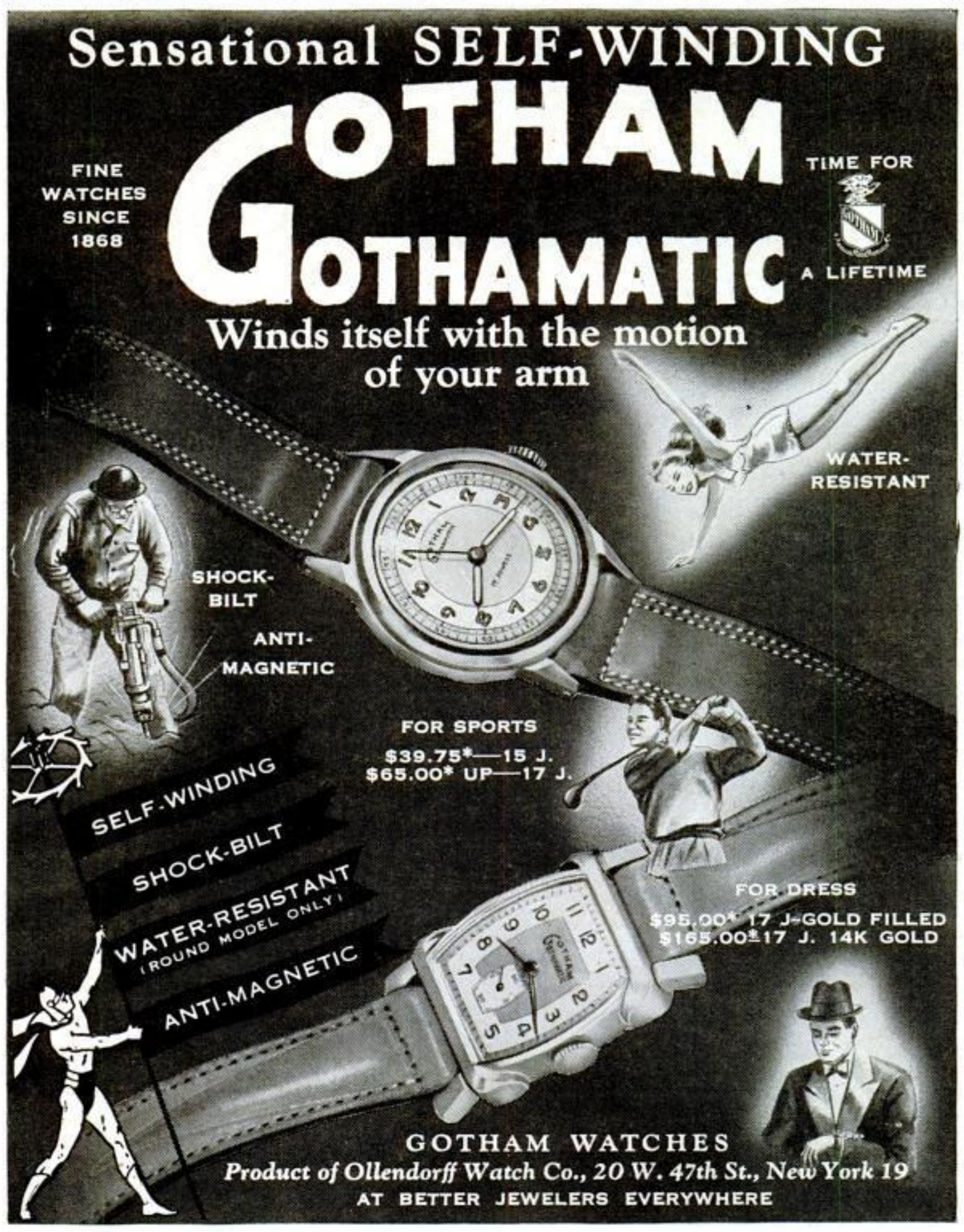


ALLEGRO—for gay, magic moments with *him*. There's magic, too, in Allegro's new *midget* platform* for fall. It lifts your foot so you step effortlessly on a heel that's the highest height of fashion. In suede or kid—all colors. $14.95.

Paradise Shoes

BRAUER BROS. SHOE CO., ST. LOUIS 8, MO. • WRITE FOR NAME OF NEAREST DEALER

*Trademark



FARMER BROMFIELD CONTINUED

against four, the gasoline expense, the labor expense, and see whether you can't make more money on grass."

While the farmers were figuring that one out, Bromfield led them, in their cars, down the mountain to a part of the farm known as the Bailey place, where all hands had a draft of spring water and lined up to sign the guest book. After additional stops in the fields and at the barn where the machinery is stored and repaired, the tour came to an end at about 4:30. Many of the travelers appeared weary but Bromfield looked as fresh as a sprig of alfalfa.

One grossly materialistic question that pilgrims seldom ask Bromfield is whether his farm is making any money. This is considerate, since financial talk seems to bore Bromfield. When his friends begin talking about money he often yields to an impulse to take a nap. Recently, however, while in a wakeful mood, he said, "I could live here comfortably the rest of my life if I never wrote another word. Of course, I couldn't live as I now do—the liquor bill here alone is a fortune—but I'd live very well. However it happens that I like to live extravagantly. I always have and always intend to."

The farm itself, Bromfield says, has an annual gross income of between $40,000 and $50,000, of which $18,000 comes from the sale of milk, and it has a year-round population of about 40 people. In addition to the Bromfields four families live at Malabar, which is operated on the pattern of a Russian collective farm with Bromfield taking the position of the state. He put up the capital and draws 5% interest on it. The balance of the farm's net income is divided among the four families, each of whom is also paid a salary and provided with a house and what Bromfield estimates is about 90% of their food—meat, fruit and vegetables—from the farm.

The millennium at Malabar

THE families at Malabar, who customarily refer to Bromfield as Mr. B, seem to find the collective scheme satisfactory, and the atmosphere around the farm is accordingly industrious but not strained. There are ponds for good fishing and swimming, big picnics in summer and big dances, parties and small-stake poker games at The Big House in winter. "There is probably no more harmony in heaven than there is here," Bromfield often says. The administration of Mr. B's paradise is handled by Bob Huge, the farm manager, who came to Malabar in 1943 after a dozen years in various other agricultural jobs. Huge is 36, ruddy-cheeked, capable and without much mysticism concerning the operation of a farm. His job, aside from the day-to-day supervision of the farm operations, includes buying seed, paying salaries, keeping the farm accounts and trying to make the place show the biggest possible profit. When he is asked about profits and what plans he has for increasing them, Huge looks in the direction of The Big House. "Well, sir," he is apt to say, "if you were to take and build a 20-foot wall around that place. . . ."

Life in The Big House at Malabar is not meager. There is room in the walk-in deep freezer for 1,000 pounds of dressed meat; canned goods are bought from a wholesale grocery firm; cigarets are purchased in cases of 100 cartons, and the bath towels are 2 yards long and a yard wide. The permanent residents of The Big House include, besides the Bromfields, a secretary and a staff of four servants, their eldest daughter Anne, who reads manuscripts for a publishing firm, and Ellen, their youngest, who is a senior at Mansfield High School and plans to be an agricultural student at Cornell. (The other daughter, Hope, is a New York newspaperwoman.) Also occupying permanent quarters in The Big House are a couple of young boys who are children of friends of the Bromfields and who, for one reason or another, are being brought up at Malabar. They while away a good deal of their time playing blackjack on the dining-room table or shooting pool in the billiard room, which is in the basement. "This place looks like a complicated hubbub," Bromfield says. "Actually, it's a miracle of organization. Everybody knows his job, from Mary, who is the hostess, on down. It works like a charm, it literally does."

As the resourceful hostess of Malabar Farm, Mrs. Bromfield, who is a gay and witty woman, once entertained a thousand guests at a lawn party to raise money for British War Relief, but as a rule her job is somewhat simpler. Normally there aren't more than from two to a dozen transients around the place. Probably the most publicized guests who have checked in at Malabar are Humphrey Bogart and Lauren Bacall, who were married there. Bogart, whom Bromfield has known since the days when Bogie was playing juvenile roles on Broadway, was a guest at Malabar before his marriage and conducted much of his courtship from there by phone. This is a feat, as the phone service at Malabar might be described,

CONTINUED ON PAGE 122

Copyrighted material

Now a Wonderful New Way to

Defend Yourself Against Winter Colds!

Doctors agree that *rest*, *warmth* and *comfort* can definitely counteract factors that commonly lead to colds.

These factors include (1) chilling; (2) lack of sleep; (3) worry and anxiety; and (4) physical fatigue.*

Today, *thanks to the amazing new Simmons Electronic Blanket, you can actually reduce susceptibility to colds resulting from these factors.*

Read below how the Simmons Electronic Blanket can guard *you* and your family against colds all winter long. Then go to your favorite department, furniture store or electric service company and get your Simmons Electronic Blanket . . . today!

*The Common Cold and How to Fight It. (Page 17). N. D. Fabricant, M. D. Ziff-Davis, Chicago, 1945.

READ WHAT USERS SAY ABOUT THIS AMAZING NEW COLD DEFENSE!



"I feel very definitely that the Simmons Electronic Blanket has not only given me a better night's rest but that it has helped to improve my circulation and to cut down on colds."—WILLIAM P. MURPHY, Otisville, N. Y.



"I give credit to my Simmons Electronic Blanket for my greatly improved comfort through our cold winters. I have been free from colds for the past year."—MRS. JOHN R. JORDAN, Cape Cottage, Maine.

"Besides having fewer colds, we love our Simmons for keeping us so warm and comfortable without a big pile of ordinary blankets."—MRS. E. J. BRENNAN, Briar Cliff-on-Severn, Arnold, Maryland.



"Last winter, the first time we used your blanket, neither my husband nor I had a cold at all. Ordinary run of colds prior to that time was one or two per winter."—MRS. P. de M. REGISTER, Media, Pa.





IMPORTANT: Note how Electronic Control guards you against catching Colds in all these 4 VITAL WAYS:

1. Protects you from changes in room temperature: When your room gets colder at night, the Simmons Blanket adjusts automatically.* Its electronic control maintains an even "warmth without weight" throughout the night . . . while you enjoy deep, restful sleep.

2. Protects you from changes in body temperature: When you sleep, there is a decided drop in your body and skin temperature which can make exposure to night drafts even more dangerous. Only Electronic Control can adjust to this drop* to guard you when your defenses are down!

3. Helps you avoid physical fatigue: Eight out of 10 users say they go to sleep faster and sleep better under the Simmons Electronic Blanket. You, too, will wake up more refreshed . . . and more fortified against ever-present disease agents . . . after a night's sleep under a Simmons Blanket.

4. Relaxes nervous tension: Just as a warm bath relaxes tense muscles and nerves . . . and encourages quick, sound sleep, so does the Simmons Electronic Blanket . . . by pre-warming damp or cold sheets* and enveloping your entire body in soothing, gentle warmth.

*According to tests conducted by United States Testing Co. Report number 78693—June 9, 1948



This beautiful Simmons Electronic Blanket comes in lovely pastel colors—rose, peach, green, blue and cedar. One size fits single or double bed. Certified washable by American Institute of Laundering.

Buy with confidence. The Simmons Electronic Blanket carries the approval of Underwriters' Laboratories, Inc., and is made by Simmons, the world's largest manufacturer of sleep products. Only $39.50 plus tax.

© 1948, Simmons Co., Mdse. Mart, Chicago, Ill.

SIMMONS

Electronic Blanket

BY THE MAKERS OF THE FAMOUS BEAUTYREST MATTRESS, DEEP-SLEEP MATTRESS, ACE SPRING, HIDE-A-BED SOFA, BABYBEAUTY CRIB MATTRESS

Copyrighted material

inadequately, as primitive. There are three phones in The Big House, on one of which it is possible at times to make fleeting contact with the operator. The phone, furthermore, is on a party line with 14 other families, the majority of whom apparently find the radio a dull medium of entertainment compared with what comes over the Bromfield wire, and are usually listening in. As a result a shout on the other end of a long-distance call comes through as a dim whisper—an annoyance for a fretful man in love. Picking up the phone one night and hearing a dozen other receivers going off the hook almost simultaneously, Bogart said in an imposing, loud voice, "This is Humphrey de Forest Bogart of Hollywood calling. Please clear the line because I'm going to say ----!" Nobody hung up. Later, in Hollywood, Bogart called Bromfield to make arrangements for holding the marriage ceremony at the farm. Bogart said that neither he nor his prospective bride could be away from Hollywood for more than a couple of days. That made a problem, Bromfield replied, as Ohio requires a blood test that takes five days, but he said he'd see what he could do. A few seconds after Bromfield had put down the phone, it rang again. The local doctor's wife was calling. "About that blood test, Louis," she said. "I think Doc can fix it up in half a day."

No matter how many guests he is entertaining, Bromfield finds time to turn out a remarkably large amount of work, literary and otherwise. How and when he works is a mystery to most guests at Malabar, as he always seems to be on the scene, playing albums of ballet records on the phonograph, whipping around the farm at high speed in his jeep, drinking Scotch and soda, playing with his four boxers and talking. He talks about himself with the same gusto with which he talks about art, agriculture, literature or Ladino. "My mother was somewhat surprised to learn that she was carrying me—she thought I was a tumor," he sometimes says when he is in an autobiographical mood. "I come from awfully tough Scottish stock, from a family that's miserable if it's not working. And it may seem strange, but I think it's true of most people—as I grow older, the thing I enjoy most is work."

Along with his other chores, some of Bromfield's friends have been saying recently, he might like to take over the post of Secretary of Agriculture in the next Cabinet. "I wouldn't run for any office or be appointed to one for a million dollars," Bromfield says. "I've got too good a life right here. I mean that, literally." As they ponder this disclaimer, Bromfield's promoters are likely to recall with interest the small statue of the proprietor of Malabar Farm that occupies a conspicuous spot in the foyer of The Big House. It was presented to Bromfield by George Hawkins, who, before his death last spring, had been Bromfield's manager and Man Friday for more than a score of years. The inscription on the base of the statue reads, "For Louis Bromfield . . . From His Faithful Manager George Hawkins . . . In Memory of Twenty Years of Listening." The statue of the Squire of Malabar is cast in the pose of a baseball pitcher, wound up and ready to pitch, but instead of a baseball Bromfield is throwing a large, sleek, gold-plated bull.



HAPPILY ABED, Mrs. Bromfield ignores the titles of her husband's books embroidered on the headboard. She is a serene woman, but amidst uproar of countless visitors she sometimes dreams of a quiet bungalow atop Mount Jeez.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946

Of LIFE published weekly at Chicago, Ill. for Oct. 4, 1948.

State of New York } ss.
County of New York }

Before me, a notary public in and for the State and county aforesaid, personally appeared Andrew Heiskell, who, having been duly sworn according to law, deposes and says that he is the Publisher of LIFE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Andrew Heiskell, Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y.; Editor, Henry R. Luce, Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y.; Managing Editor, Joseph J. Thorndike, Jr., Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y.; Business Manager, John L. Hallenbeck, Time & Life Bldg., Rockefeller Center, N.Y. 20, N.Y.

2. That the owner is: Time Incorporated, Time & Life Building, New York 20, N.Y.; that the names and addresses of stockholders owning or holding one per cent or more of total amount of stock are: William V. Griffin, 20 Exchange Place, 34th Floor, New York 5, N.Y.; Louise H. Ingalls, c/o Mr. J. H. Melcher, 1568 Union Commerce Building, Cleveland 14, Ohio; Irving Trust Company, N.Y.C., Successor Trustee U-W of Briton Hadden for the Benefit of Elizabeth Busch Pool, c/o Irving Trust Company, Custodies Department, 1 Wall Street, New York 15, N. Y.; Robert L. Johnson, Temple University, Philadelphia, Penna.; Margaret Zerbe Larsen, c/o Time Inc., Time & Life Building, Rockefeller Center, New York 20, N.Y.; Roy E. Larsen, c/o Time Inc., Time & Life Building, Rockefeller Center, New York 20, N.Y.; Henry R. Luce, c/o Time Inc., Time & Life Building, Rockefeller Center, New York 20, N.Y.; Samuel W. Meek, c/o Greenwich Trust Company, Greenwich, Conn.; J. P. Morgan & Company, Inc., for the account of Henry P. Davison, P.O. Box 1266, New York, N.Y.

Stock to the extent of more than one per cent is registered in the names of the following companies, but in each case the company is a nominee for a number of stockholders, no one of whom is known to own more than one percent: Brown Brothers, Harriman & Company, 59 Wall Street, New York 5, N.Y.; Cobb & Company, c/o New York Trust Company, 100 Broadway, New York 15, N.Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon he books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 5,411,043.

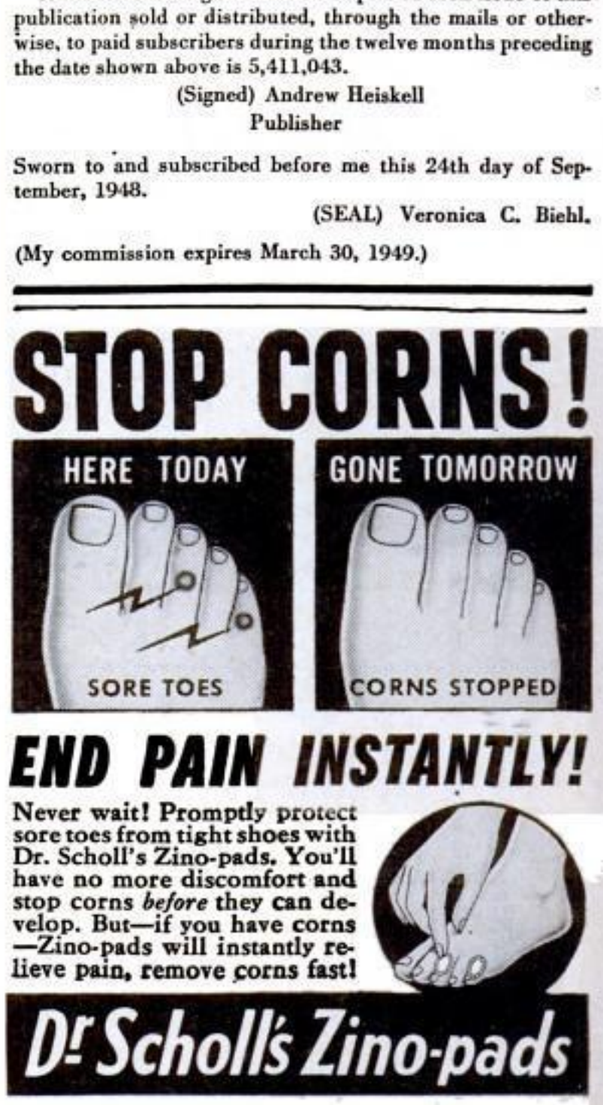
(Signed) Andrew Heiskell
Publisher

Sworn to and subscribed before me this 24th day of September, 1948.

(SEAL) Veronica C. Biehl.

(My commission expires March 30, 1949.)





Copyrighted material

Any time you look at a calendar ——

You're looking at a good time to travel by air!

The advantages of air travel are especially important in autumn and winter, when your Flagship moves swiftly and easily far above surface travel handicaps. So, when you plan an extra vacation or a friendly visit, go by Flagship—you can stay longer, get home sooner! For business travel, go by Flagship—you can get there faster, get more work done and still spend more time at home! In *every* season, you and your family can get full measure of pleasure and profit from Flagship travel.



1948 OCTOBER 1948						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24/31	25	26	27	28	29	30

1948 NOVEMBER 1948						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25		
28	29	30				

1948 DECEMBER 1948						
S	M	T	W	T	F	S
			1	2	3	4
	6	7	8	9	10	11
			15	16	17	18
					24	25
26	27				30	31

1949 JANUARY 1949						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/30	24/31	25	26	27	28	29

1949 FEBRUARY 1949						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

1949 MARCH 1949						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

1949 APRIL 1949						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

1949 MAY 1949						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1949 JUNE 1949						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

1949 JULY 1949						
S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24/31	25	26	27	28	29	30

1949 AUGUST 1949						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

1949 SEPTEMBER 1949						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	



All year 'round, travel is better by air...

best by **AMERICAN AIRLINES**

AMERICAN AIRLINES, INC. • AMERICAN OVERSEAS AIRLINES, INC.

Copyrighted material

HEAD OF THE BOURBON FAMILY

When your choice includes mellow, heartwarming Old Grand-Dad, what else is at hand won't matter. You'll always find each golden drop of Old Grand-Dad as praiseworthy as the first.

OLD GRAND-DAD

National Distillers Products Corporation, New York, N. Y.



100 PROOF

UNDER SUPERVISION OF U.S. GOVERNMENT
BOTTLED IN BOND

Copyrighted material



IN TELEVISION ROLE THAT WON HER A MOVIE CONTRACT, RITA COLTON IN HER SWEATER PROVES HIGHLY DISTRACTING TO COLLEGE PROFESSOR (DEAN JAGGER)

FIRST TELEVISION DISCOVERIES

Young actresses find a new route to Hollywood, and movie scouts hunting talent find it by staying home

Television, bringing with it all sorts of changes in show business, has suddenly moved in on an old movie institution, the talent scout. As television shows experiment with new, attractive faces, they become fine screen tests in themselves, a source of talent more productive than soda fountains or beauty contests. One of the first girls found in this way is Rita Colton, the 20-year-old New York actress shown above. In this scene from a recent television show Miss Colton plays a chorus girl working her way through college. Her professor finds her at first distracting, later irresistible. Ever alert to such distracting women, scouts for Hal Wallis Productions quickly signed Miss Colton to a contract. She will soon play in a film called *Red Light*.

The show on which Miss Colton appeared, *Hollywood Screen Test* (ABC-TV), is just what its name implies. Since other shows (*p. 128*) are also providing unintentional screen opportunities, the movie scout finds himself spending a lot of his time these days at home, nose glued to his television set.

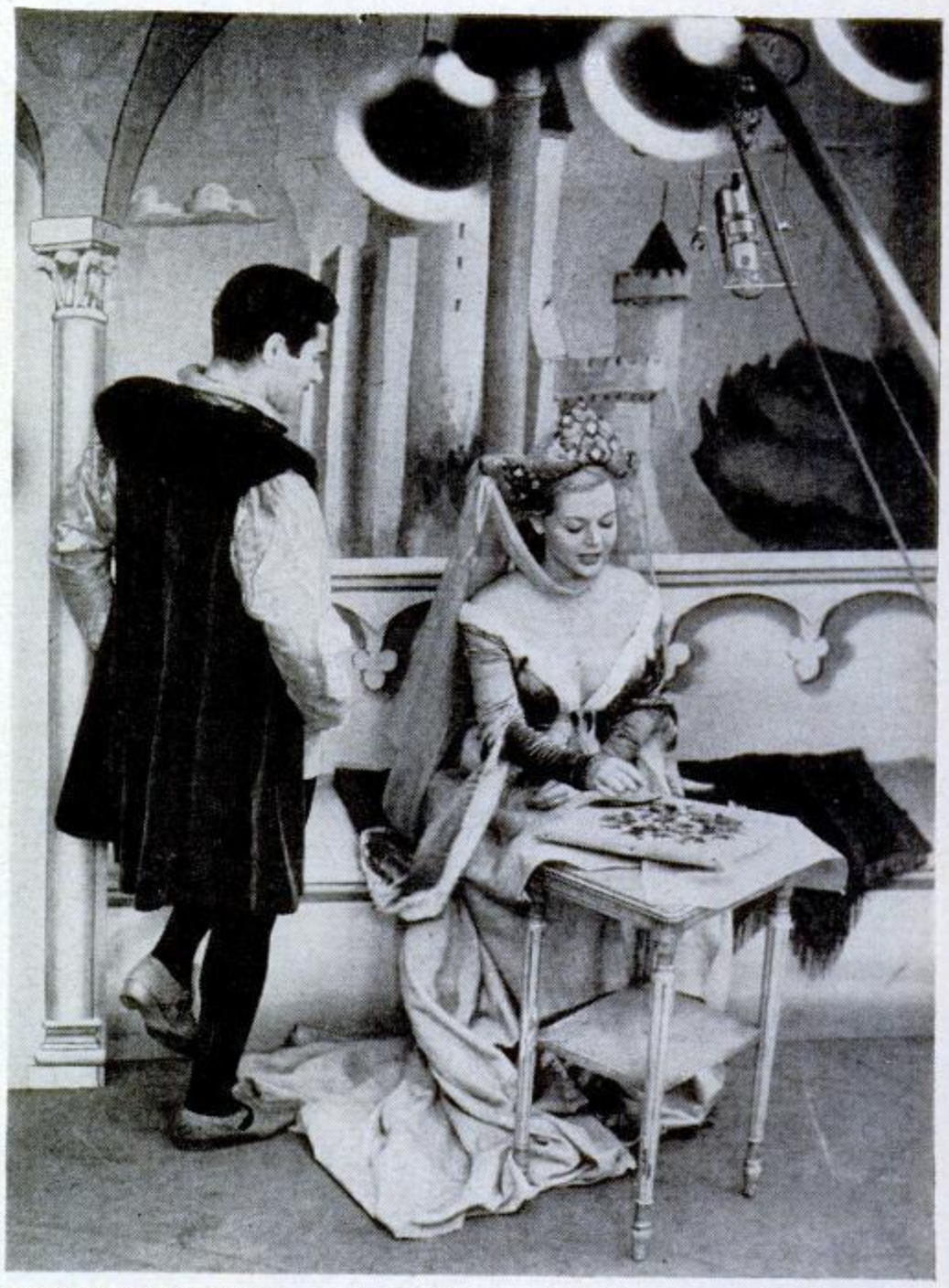
CONTINUED ON NEXT PAGE

Copyrighted material

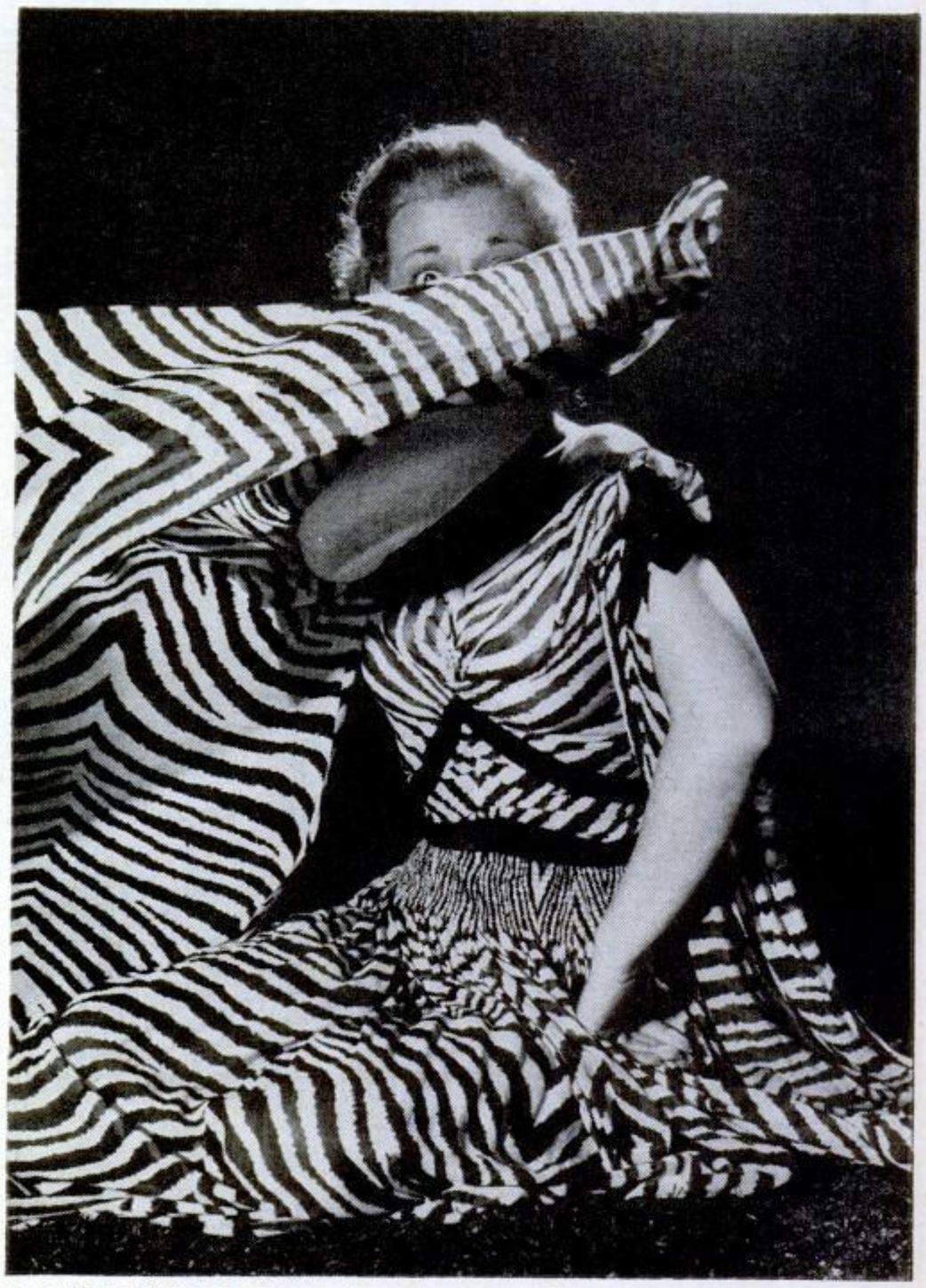


P.S. Test FRESH yourself at our expense. See if FRESH isn't more effective, creamier, smoother than any deodorant you've ever tried. Only FRESH can use the patented combination of amazing ingredients which gives you this safe, smooth cream that doesn't dry out . . . that really stops perspiration better. Write to FRESH, Chrysler Building, New York, for a free jar.

TV Discoveries CONTINUED



A PART RITA GOT as a result of her work in the scene with the professor (*preceding page*) is that of the coy Katharine in Shakespeare's *Henry V* on a telecast of the NBC Playhouse. She appeared opposite Sam Wanamaker.

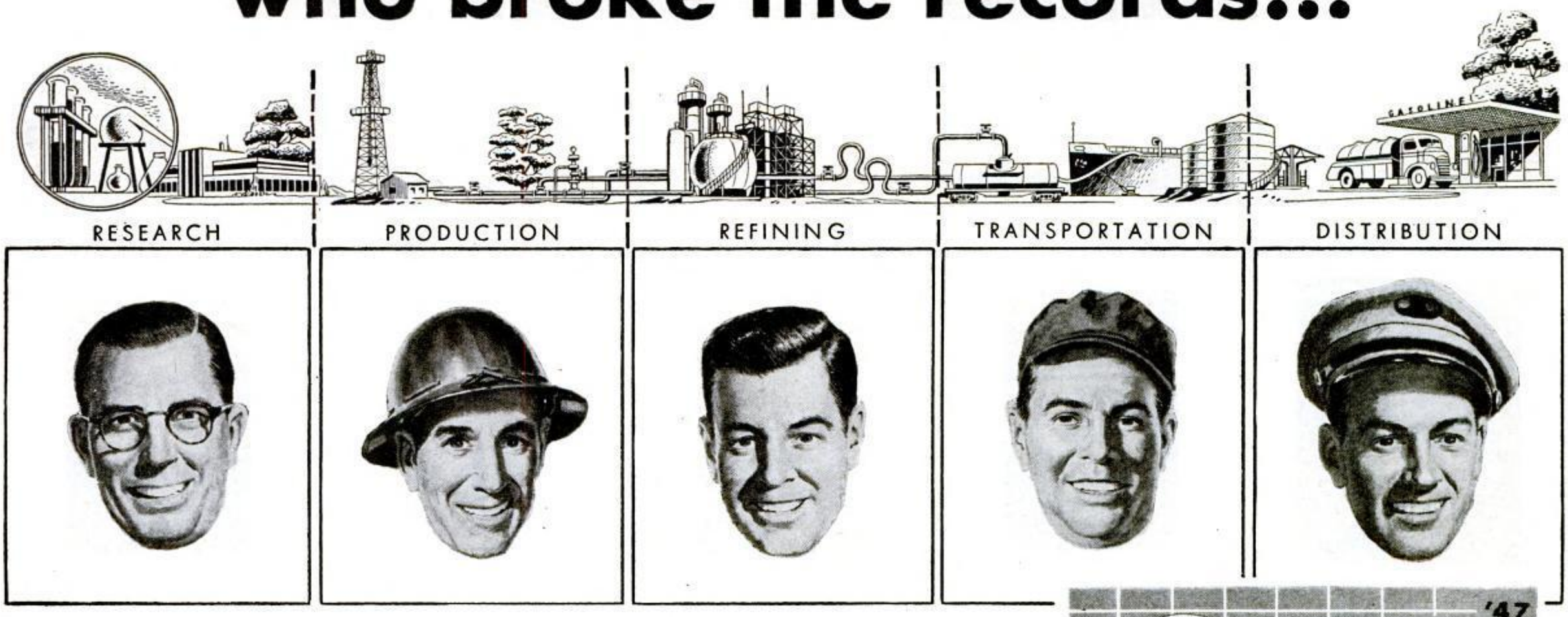


A PART SHE WANTS to play in movies is that of Alkmena in *Amphitryon 38*. Here Miss Colton shows how she would try to fend off the advances of Jupiter. "I don't like to do sexy roles," she says, "but I know I'm good in them."

CONTINUED ON PAGE 128

Copyrighted material

Meet the men who broke the records...



Ears tuned to the hum of America... alert to your everyday needs ...their all-out continuing efforts are aimed at one goal—MORE OIL FOR YOU

THESE MEN ARE TYPICAL of the millions of men and women in the oil industry who have gone out and shattered every record in supplying oil for America. They are representative of the more than 34,000 individual companies whose competition in oil production, refining, transportation and distribution has led to *more oil for you*—to fill the greatest demand for petroleum America has ever known.

RIGHT NOW, they're supplying you with almost 250 million gallons of oil products every day. This is *more* oil than has ever been supplied before . . . more oil than was needed in the peak years of the war!

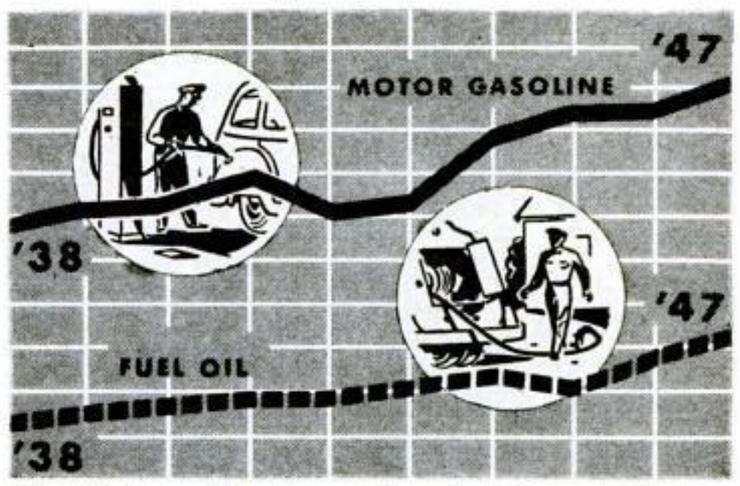
The demand for oil is constantly expanding because of the ever-increasing number of cars and trucks...farm tractors and oil burners...planes, trains, ships and factories.

How Competition in Oil Helps *You*

The men and women in the oil business are working day and night to step up the supply. And the individual oil companies—competing in the traditional manner of American industry—are now investing over 4 billion dollars for new facilities to make more oil available for you.

What's Being Done to Increase Your Supply

Day after day, new wells are brought in...new plants go into operation... refinery capacities are increased. Month after month more miles of pipeline, new and faster tankers, extra storage facilities are added to the lifeline that carries oil from the earth to you. All of these things—and *more*—



Here's how oil consumption has increased—Because America has more cars and planes, more Diesel trains, farm machinery and oil burners—our consumption of oil has nearly *doubled* in the last ten years. Currently, the industry is supplying oil at a rate exceeding 90 billion gallons per year.

are being done so that *you* will get the oil products you want . . . *when* and *where* you want them!

Outlook For The Future

The nation's oil needs *are being met*. What's more, the industry is gearing itself to meet the even *greater* needs anticipated for tomorrow. For the all-out job to supply you *today* has resulted in the largest stock of underground oil reserves in the history of the nation!

YES, THESE MEN—and almost 2,000,000 others like them—will *continue* to supply you with high-quality oil products in ever-increasing volume... maintain their recognized high standard of service. *This year* you will receive more oil products than ever before. Use them *efficiently*. Oil is energy for America. Oil means more comfort, better living, greater convenience for *you*.

October 14th is Oil Progress Day

This is the day when local oil men will report to their friends and neighbors on what is being done toward community progress and the well-being of America.

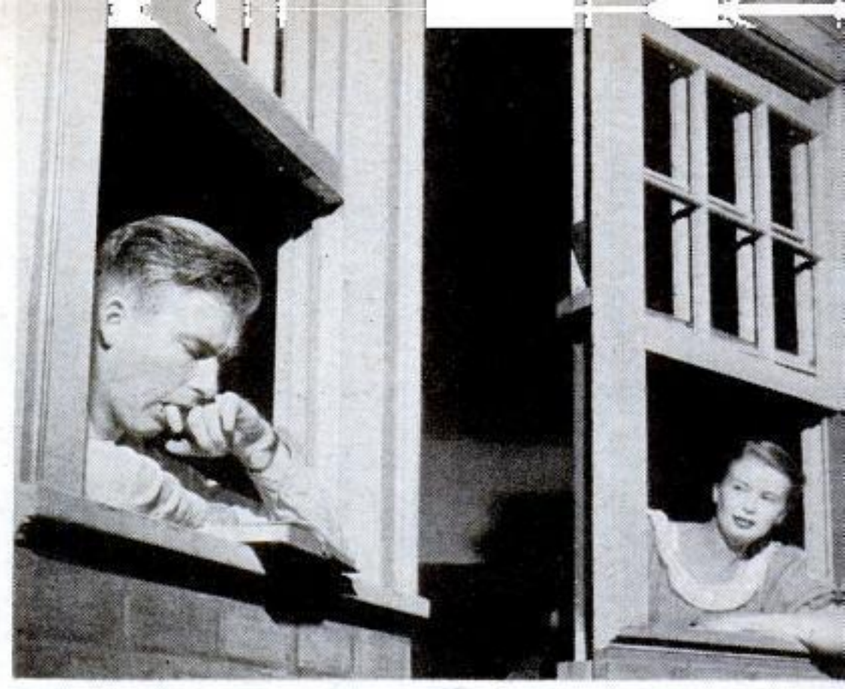
Oil Industry Information Committee

670 Fifth Avenue • New York 19, N. Y.

Copyrighted material



A FINE ACTING JOB HELPS OLIVE STACEY



OLIVE STACEY PLAYS "OUR TOWN" ROLE OF EMILY

Another actress who recently was catapulted toward the movies by television is Olive Stacey, who played the starring role of Emily (*right*) in the Theatre Guild's television production of *Our Town* on NBC. Miss Stacey, a brilliant 22-year-old actress from Rochester, N.Y., gave such a fine performance that the following day scouts for both 20th Century-Fox and Warner Bros. phoned with offers of screen tests. Since then Columbia Pictures has also joined in bidding for her services.

In Miss Stacey, Hollywood will get more talent than it usually bargains for. An accomplished violinist, she gave up her music to buck Broadway for four years. Although she has only two small parts to show for it, she also studied dancing with Martha Graham and learned what many stars never learn—how to express a mood with the body as much as the voice. On this page she shows her talent by acting out a scene from *Bury the Dead*, which she would like to do some day in the movies.





IN ROLE SHE WOULD LIKE TO PLAY, as Julia Blake in Irwin Shaw's antiwar fantasy *Bury the Dead*, pretty Olive Stacey shows dramatic talent as she confronts her lover, a soldier who refuses to be buried. From top: she begs him to change his mind, collapses in tears, babbles crazily and finally (*right*) shoots herself in stomach.

Copyrighted material

2 inches add a world of space!

All the room you need for mixing, preparing, serving! The big Kalamazoo is 40 inches wide—2 inches wider than the average of 26 other leading ranges! It's these 2 inches that give you a world of space.



55 sq. inches MORE WORK SPACE



Imagine baking a whole oven meal at once—meat loaf, three vegetables, and a pie! Or roasting a 25-pound turkey with room to spare! You can in the giant 18-inch Kalamazoo oven—it's 2 inches wider than usual 16-inch.

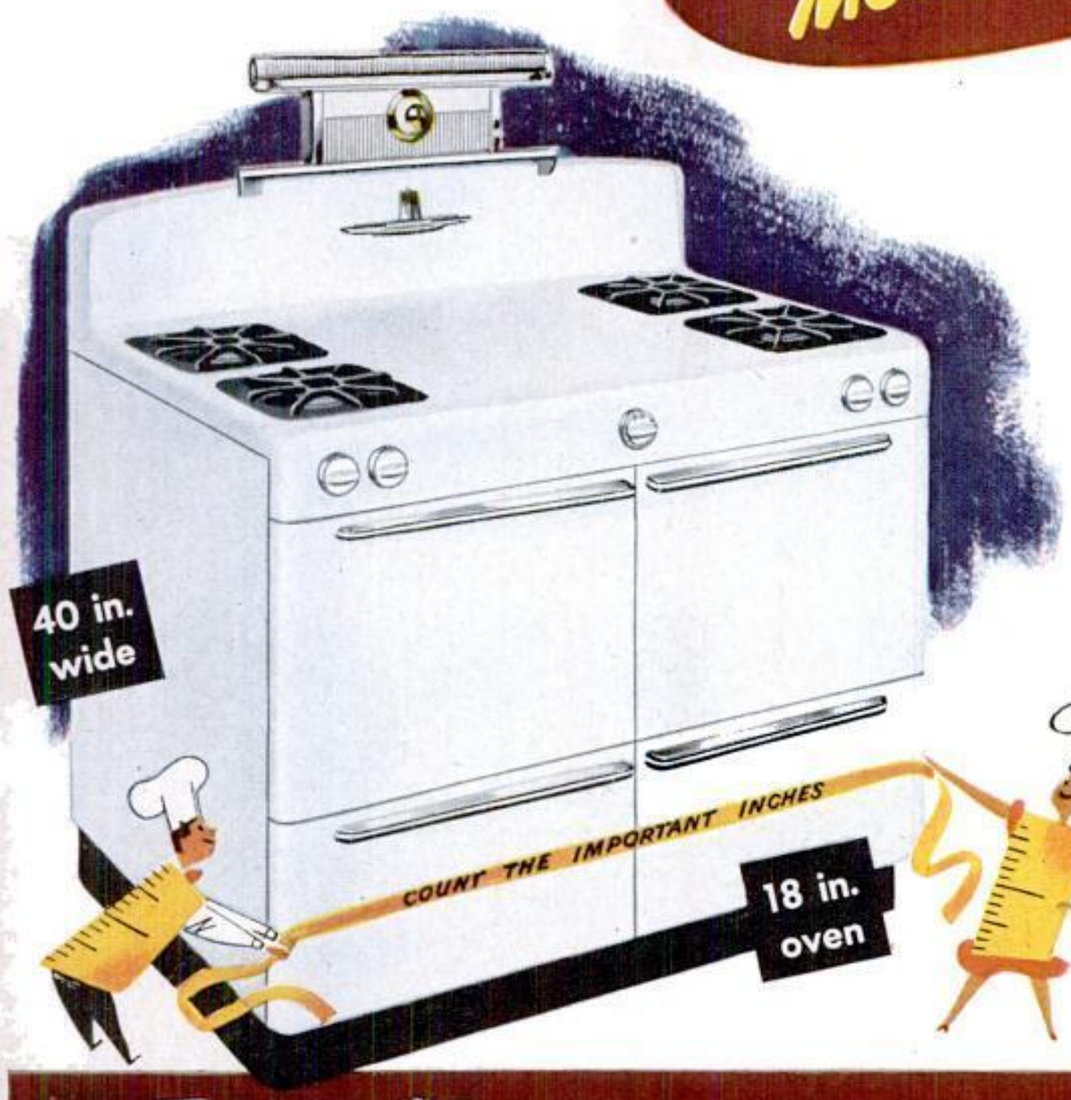


42 sq. inches MORE OVEN

36 sq. inches MORE BROILER



Just think—you can broil 12 big, juicy lamb chops at the same time! If you have a big family or like to entertain, the Kalamazoo 40 gives you more space, greater convenience.



COMPARED WITH 26 LEADING RANGES

No more oven-crowding or broiler-jamming! No pan-jostling on the burners! Now you can enjoy the roomy spaciousness of the BIG KALAMAZOO 40—at moderate cost! And look at these features—fluorescent top lamp—interval timer that calls when cooking's done—easy-to-clean, one-piece top—non-clog burners—Thermagic oven with automatically controlled heat—Flame Ray Broiler—and many, many others! Kalamazoo Stove and Furnace Company, 564 Rochester Avenue, Kalamazoo 6, Mich. Write for information on dealer franchises.

Big new KALAMAZOO 40 gas range



2 giant storage drawers keep cooking utensils where you use them. Think of the time and steps you save. Drawers float on roller bearings.

Uses city or bottled gas—approved by American Gas Association for use with bottled or city gas—gives clean, controlled heat instantly and at low cost.





HOME APPLIANCES BY
KALAMAZOO
QUALITY LEADERS SINCE 1901

Copyrighted material

Why the Label Says...

"There is nothing better in the market"

• This famous statement—written on the label in the founder's hand 78 years ago—is our reminder to you that the fine quality, the gloriously rich flavor of Old Forester is the same today as it was in 1870. The final truth is in the whisky itself. Enjoy it—and be convinced!

•

BROWN-FORMAN DISTILLERS CORPORATION

AT LOUISVILLE IN KENTUCKY



BOTTLED IN BOND
100 PROOF

Copyrighted material



AUTHOR SWEZEY BLOWS PINCH OF CORNSTARCH INTO CANDLE FLAME TO SHOW HOW DUST CARRIED IN THE AIR CAN EXPLODE AND DESTROY FACTORIES OR COAL MINES

SCIENCE AS A PARTY GAME

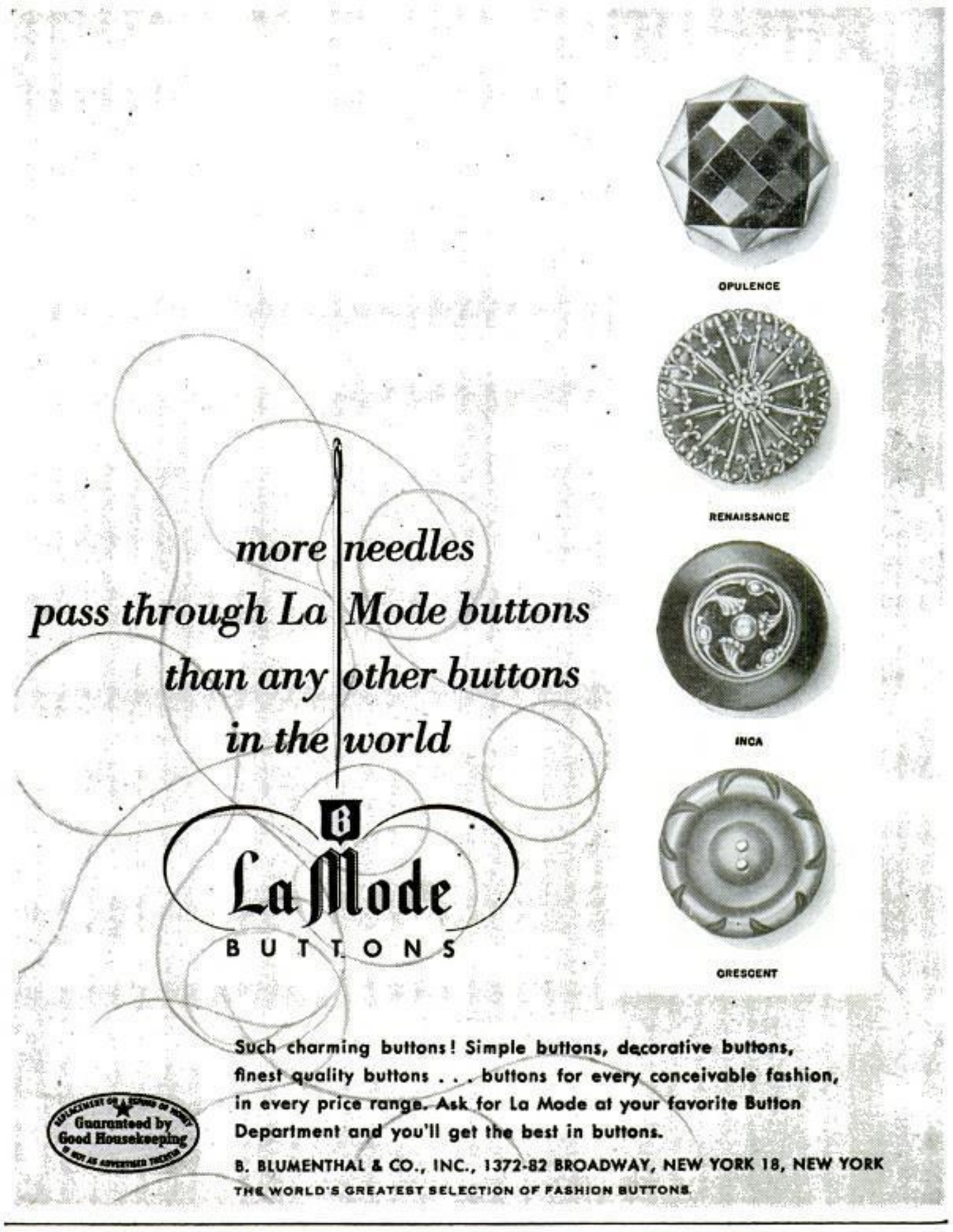
New picture book explains some basic principles with entertaining and easily performed after-dinner experiments

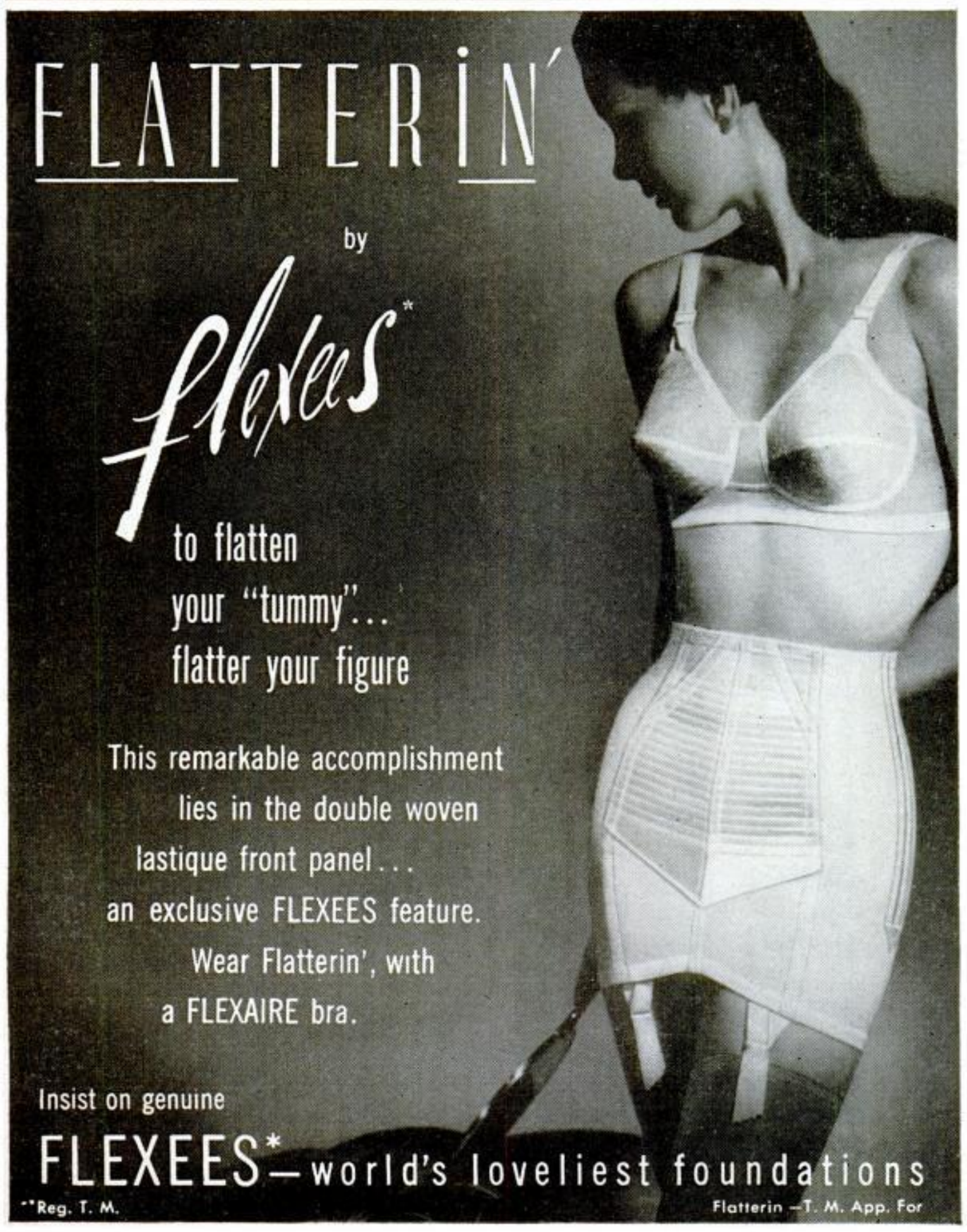
Many a modern parent, harassed by the relentless curiosity of his science-conscious young, will find welcome if temporary respite in a new picture book which helps answer more than 100 scientific puzzles of everyday life. The book, *After-Dinner Science* (Whittlesey House, $3), is a collection of photographs illustrating principles involved in such varied phenomena as the explosion of dust in mines (*above*) and the flow of current in a battery (*p. 137*). Its author, Kenneth Swezey, is a magazine writer and amateur scientist who insists that the layman need not be baffled by molecules and radiations.

Since the age of 9, when he found out how a radio works by building a receiving set, Swezey has felt that the average person's conception of science as a mysterious, difficult subject to be tackled only by a brainy few is nonsense. Following the example of Galileo, the Italian mathematician who in the 16th Century dropped weights from the Leaning Tower of Pisa to prove laws of dynamics, Swezey uses practical demonstrations to simplify science. His tests call for nothing more complicated than kitchen utensils and common chemicals from the corner drugstore. Though sometimes oversimplified, the demonstrations will make parents seem like Einsteins and Houdinis as they explain that eyes see images upside down (*p. 134*) and that coffee can be boiled with ice (*next page*).

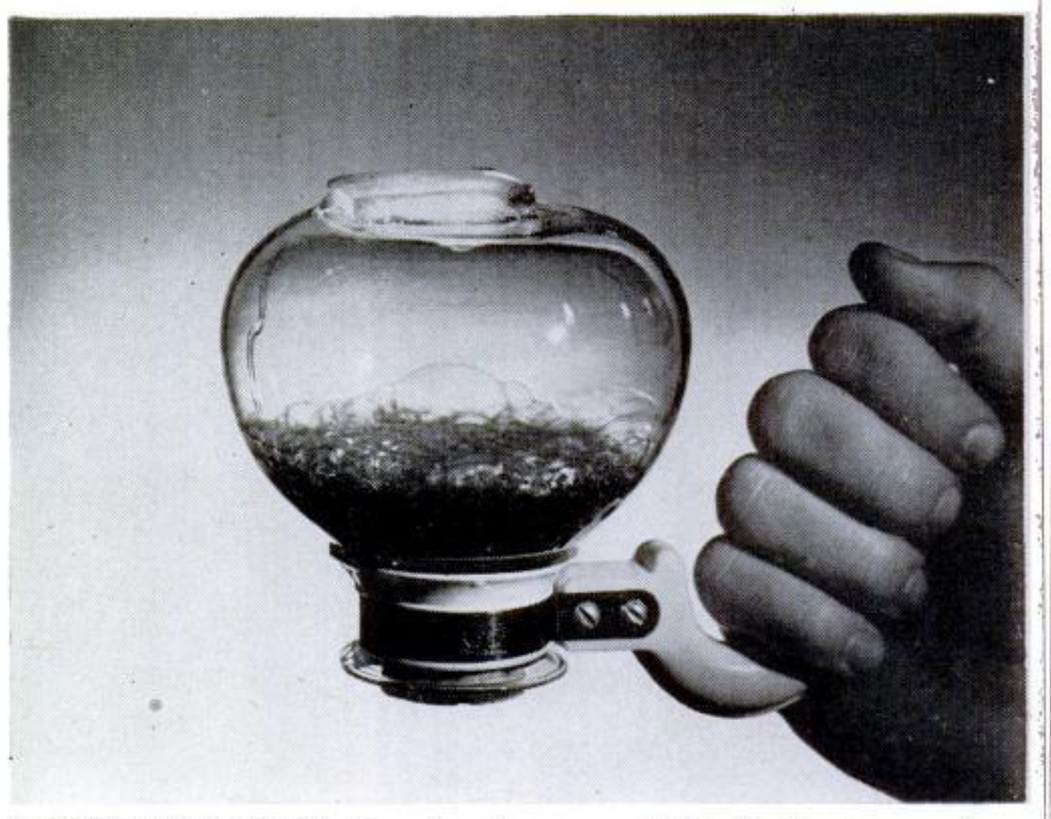
CONTINUED ON NEXT PAGE 131

Copyrighted material

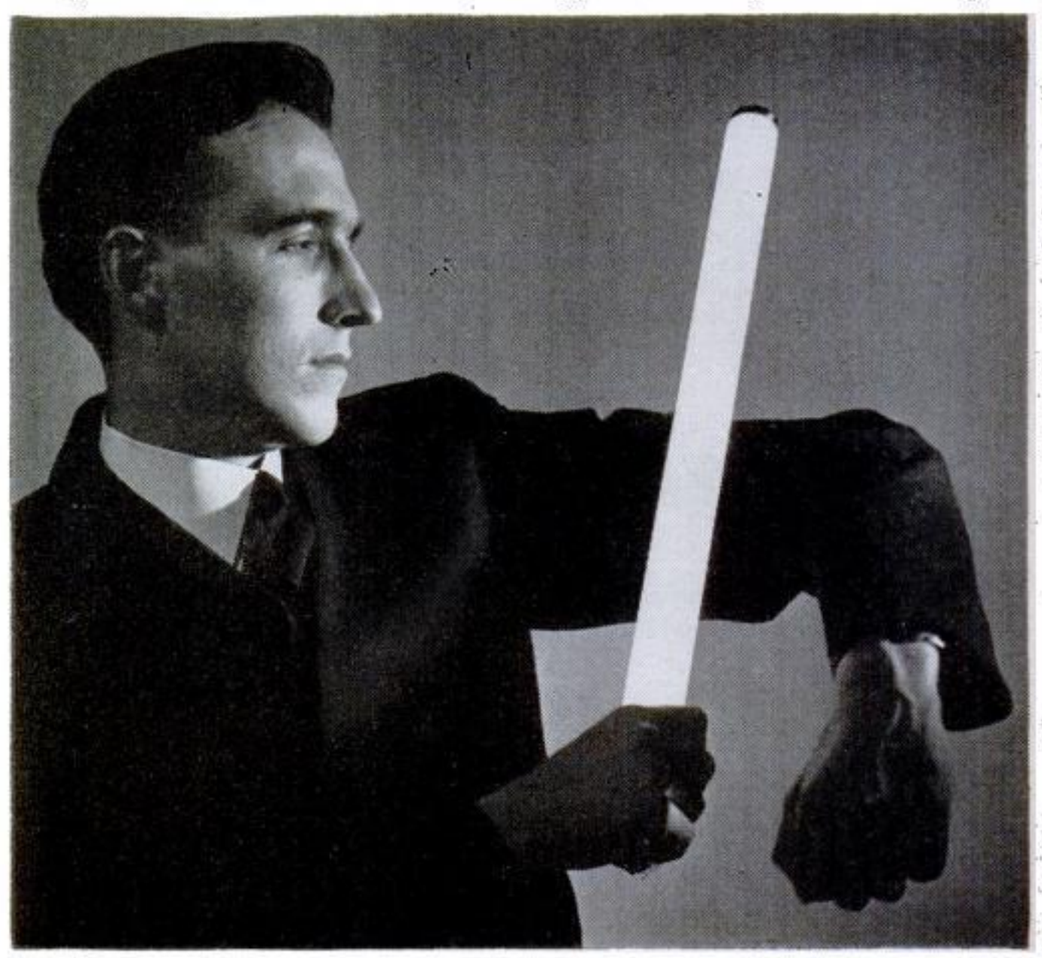




After-Dinner Science CONTINUED



ICE BOILS COFFEE by lowering air pressure. Boil coffee in vacuum pot until steam drives out all air. Then close the pot with a stopper when boiling has ceased, invert it and crown it with an ice cube. Ice condenses steam, thus produces partial vacuum in the pot and lowers pressure above the coffee. This lowered pressure decreases the coffee's boiling point, causing coffee to boil again.



FRICTION LIGHTS LAMP by creating a charge of static electricity on the glass. In cold, dry weather rub a fluorescent tube on clothing and the lamp will glow. All matter is composed of plus and minus charges which ordinarily neutralize each other, but the friction upsets the neutral balance, resulting in electric charges which produce surges of current, making the gas glow in the tube.

HAND ADDS WEIGHT to jar of water into which it has been plunged even though it does not come in direct contact with either the bottom or sides of the glass. The weight of the container is increased by exact amount of water which the hand has displaced. The natural law behind this phenomenon also helps explain how ships are able to sail on the surface of the water without sinking.

CONTINUED ON PAGE 134

Copyrighted material



Y-E-S! Y-E-S!
Don't say "tissue"—
say "**yes**! **yes**!"

One or many tissues, quick —
yes box lets you take your pick!









Modest hero claims no fame
Says strong **yes** helped win the game!



Tissue users, more and more
Give tender-touch **yes** highest score!

Personal Products Corporation · Milltown, N. J., Chicago and San Francisco

Copyrighted material

to smokers with sinus trouble



Many doctors recommend this crystal filter cigarette holder to reduce nose and throat irritation



Clear-headed smokers use Denicotea! *Because the nicotine and tars it traps never reach the nose and throat.* You'll be delighted at the difference Denicotea makes.

The ejector model in lustrous aluminum includes 10 crystal filters. $2 at stores everywhere.

dunhill

DE·NICOTEA

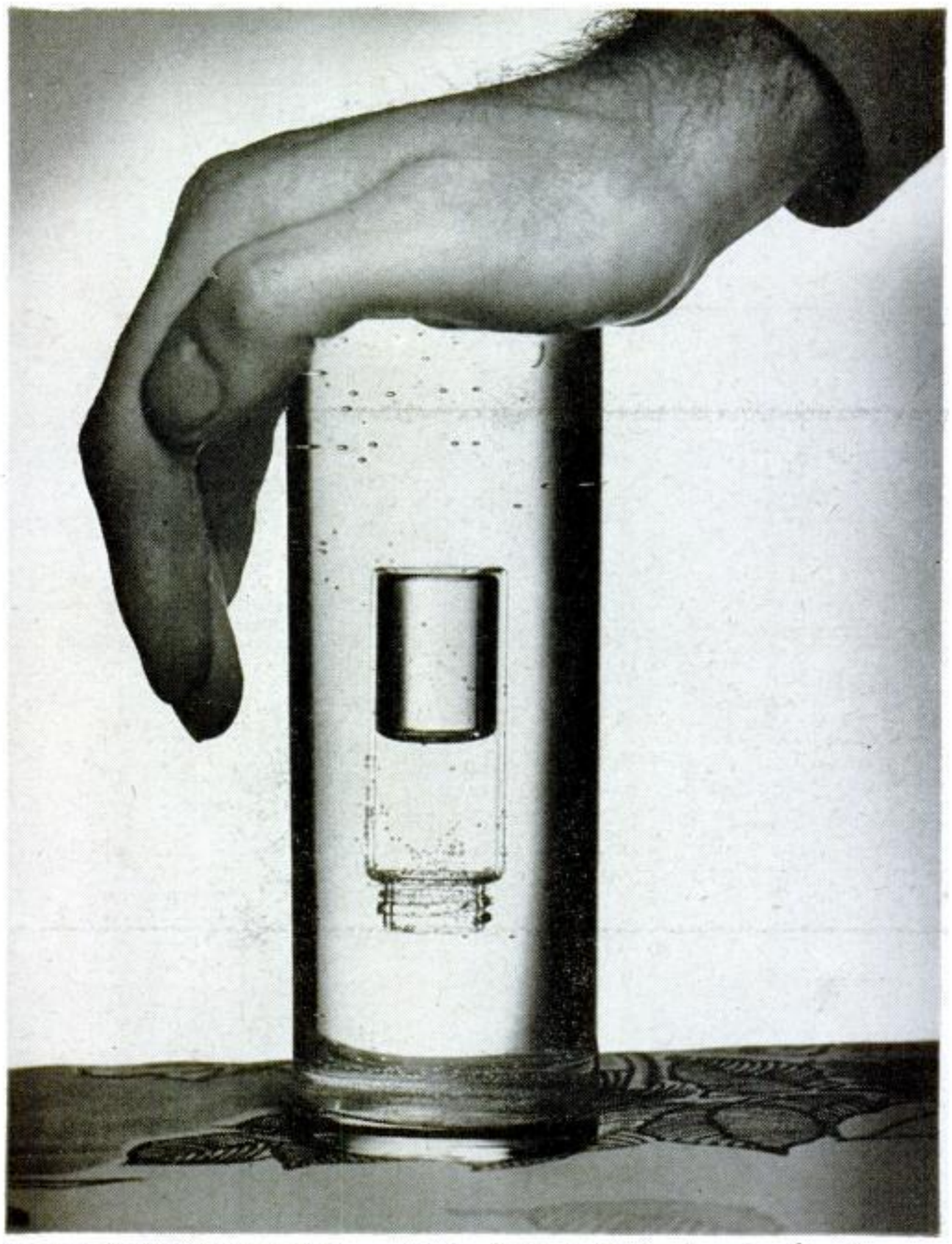
Crystal Filter Cigarette Holder

Alfred Dunhill, 660 Fifth Ave., New York

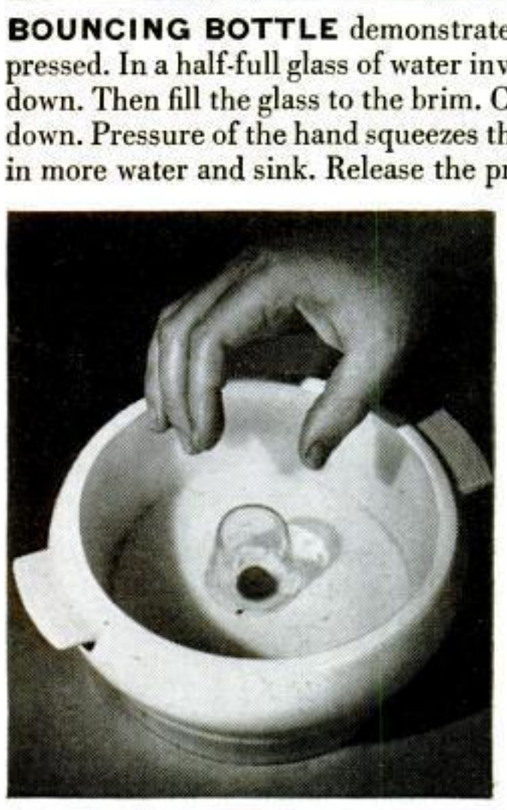


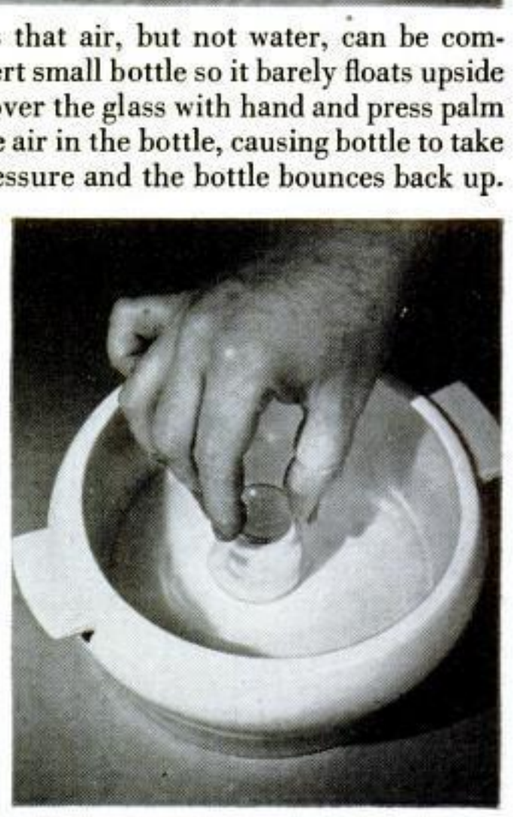


UPSIDE-DOWN IMAGE shows how the eye inverts the things it sees and the mind then turns them right side up again. Hold a pin in front of a pinpoint of light so that it casts a shadow on the eye (*left*). Unlike a true image the pin's shadow passes through the eye's lens without being inverted; yet what the mind "sees" (as represented in the photograph at right) is an upside-down image.



BOUNCING BOTTLE demonstrates that air, but not water, can be compressed. In a half-full glass of water invert small bottle so it barely floats upside down. Then fill the glass to the brim. Cover the glass with hand and press palm down. Pressure of the hand squeezes the air in the bottle, causing bottle to take in more water and sink. Release the pressure and the bottle bounces back up.





DISAPPEARING COIN proves that light bends when passing from air to water. At left: coin is visible because tumbler on top of it is filled with water. Rays reflected from the coin pass only through water and can penetrate water's surface. At right: coin is invisible because tumbler contains air. The light rays pass through air into water in bowl, are deflected, do not pierce water's surface.

CONTINUED ON PAGE 137

FOR THE 1 MAN IN 7 WHO SHAVES DAILY

★

A SPECIAL PREPARATION FOR SHAVING

★

NO BRUSH

Modern life demands at least 1 man in 7 shave *every day*—yet daily shaving often causes razor scrape, irritation. To help men solve this problem, we perfected Glider, a rich soothing cream.

Glider *protects* your face while you shave. It enables the razor's sharp edge to glide over your skin, cutting whiskers close and clean *without scraping or irritating*. It's quick and easy to use. It needs no brush—and it's not sticky or greasy.

TRY A TUBE AT OUR EXPENSE

Get Glider at your regular dealer's. Or send us your name and address—and we'll mail you a guest-size tube, enough for three full weeks, free. The J. B. Williams Co., Dept. LG-13, Glastonbury, Connecticut, U. S. A. (*Canada:* Ville La Salle, Que.) Offer good in U. S. A. and Canada only.

Everett B. Hulburt
PRESIDENT

When you Take a Trip take heed Take TUMS



To travel in comfort, travel with Tums! Then, if strange food, fast eating, smoking or hurry brings on acid indigestion, slip Tums in your mouth. Almost instantly Tums neutralize the excess acid—you feel better fast! No baking soda (bicarbonate) in Tums. No danger of overalkalizing! No acid rebound! Get Tums today.

Night and day, at home or away, always carry TUMS FOR THE TUMMY!



To feel better, try one or two TUMS after breakfast.

QUICK RELIEF FOR ACID INDIGESTION

NR TUMS are antacid, not a laxative. For a laxative, use mild, dependable, all-vegetable NR Tablets (Nature's Remedy). Get a 25-cent box today.

Copyrighted material



COPR. 1948, KING FEATURES SYNDICATE, INC.

Get a DU PONT ANTI-FREEZE today!



Why it's wise to have your serviceman inspect the cooling system before putting in anti-freeze.

YOU BUY anti-freeze to protect your motor from a freeze-up and to help it run more efficiently by keeping the cooling system free from rust. If anti-freeze leaks out, what have you got? NO protection . . . maybe a ruined engine block. Heavy expense, your car laid up. (And you've lost your anti-freeze.)

So, *before* installing anti-freeze, have the cooling system gone over. No repairs may be needed—*but even a simple inspection is worth what it may cost.* Here's what a cooling system inspection should include:

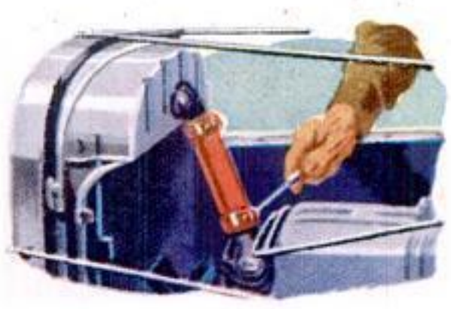
DU PONT
REG U.S PAT OFF.

BETTER THINGS FOR BETTER LIVING
. . . THROUGH CHEMISTRY

For great entertainment by great stars, don't miss the Du Pont "Cavalcade of America"—on NBC Monday evenings.



1. INSPECT RADIATOR—If it's rust-clogged, it should be drained and cleaned. (Du Pont Cooling System Cleanser is one of the best for the job.)



2. CHECK FOR LEAKS—Radiator hose, hose clamps, and pump should be tight. If repairs or replacements are needed, serviceman will indicate them.



3. TRY CYLINDER HEAD BOLTS—If they need tightening, it calls for a special tension wrench. Your serviceman has the tools and the know-how.



4. CHECK FAN, BELT AND HEATER—Slipping belts should be adjusted—replaced if worn. Heater hoses should drain properly and not trap air.



5. PUT IN ANTI-FREEZE—A "Zerone"*-"Zerex"* chart shows amount needed. Radiator tag identifies anti-freeze, warns against draining. *Reg. U.S. Pat. Off.

Copyrighted material

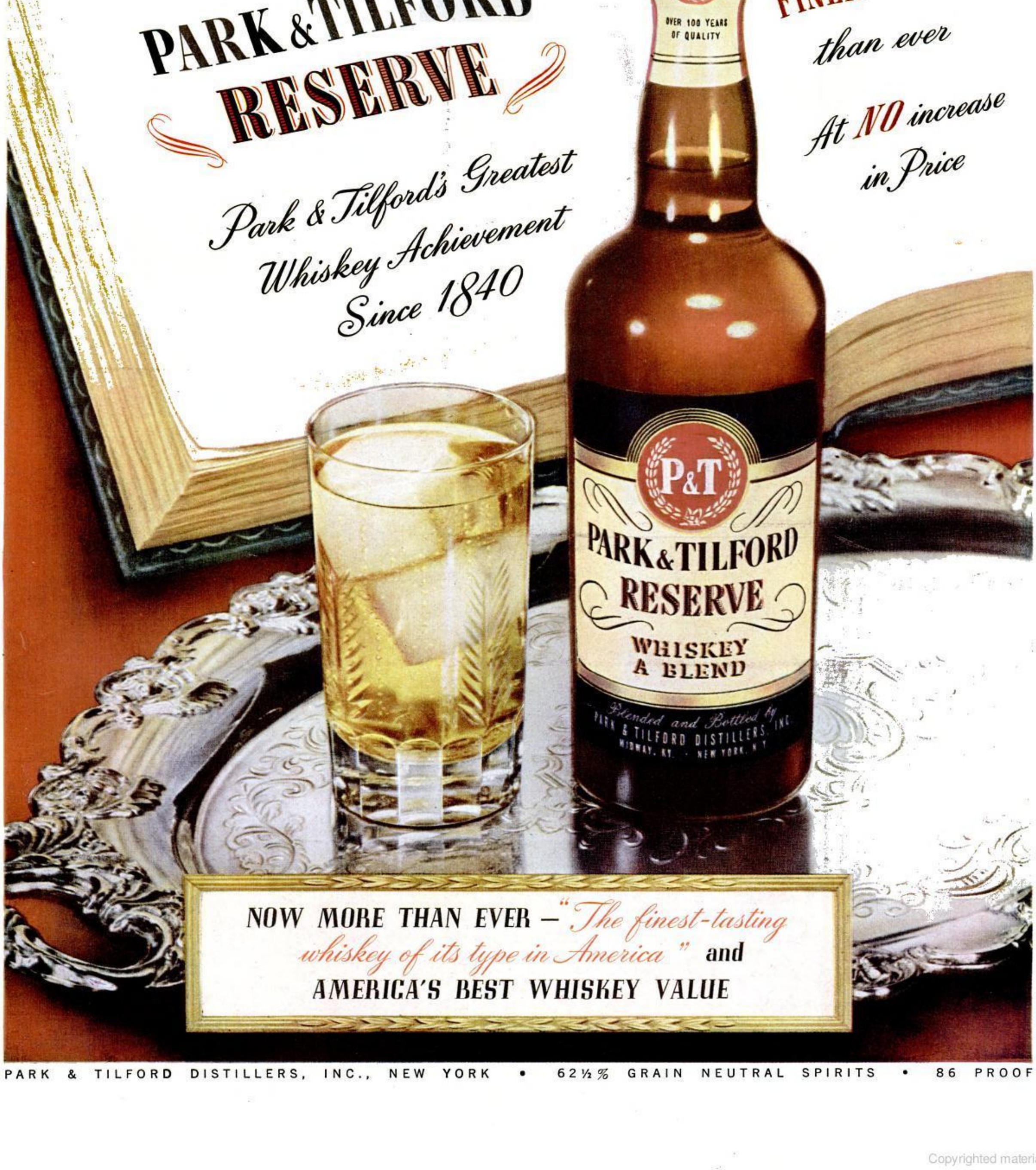
The Better-than-Ever

PARK & TILFORD RESERVE

Park & Tilford's Greatest Whiskey Achievement Since 1840

NOW *even* RICHER FINER-TASTING *than ever*

At NO increase in Price



NOW MORE THAN EVER – *"The finest-tasting whiskey of its type in America"* and

AMERICA'S BEST WHISKEY VALUE

PARK & TILFORD DISTILLERS, INC., NEW YORK • 62½% GRAIN NEUTRAL SPIRITS • 86 PROOF

Copyrighted material



OMEGA AUTOMATIC

world's thinnest self-winding *watch*

No winding nuisance with a famous 17 jewel Omega Automatic. Just wear it; it winds itself. Acclaimed by jewelers the world over for its *accuracy* and handsome design. The large but thin Omega movement stores 36 hours *reserve winding*, has mainspring stay to prevent overwinding. Can be wound and set by hand. Descriptive folder on request, write Dept. 11.

Illustrated:
Omega Automatic, 14K *gold-filled* $71.50; 14K $175 (F.T.I.). *With sweep second hand slightly more. Handsomely boxed. At fine jewelers throughout the U.S. Other Omegas for men and women from $60.*

OMEGA ACCURACY AWARDS
Official timer for Olympic Games of 1932, 1936 and 1948. Geneva Observatory since 1930. Kew-Teddington, England since 1933.

1848 Ω 1948
Celebrating 100 Years of Distinguished Watchmaking

OMEGA
FIFTH AVENUE • NEW YORK

"Peggyann"



STYLED FOR THE "PIG TAIL" SET

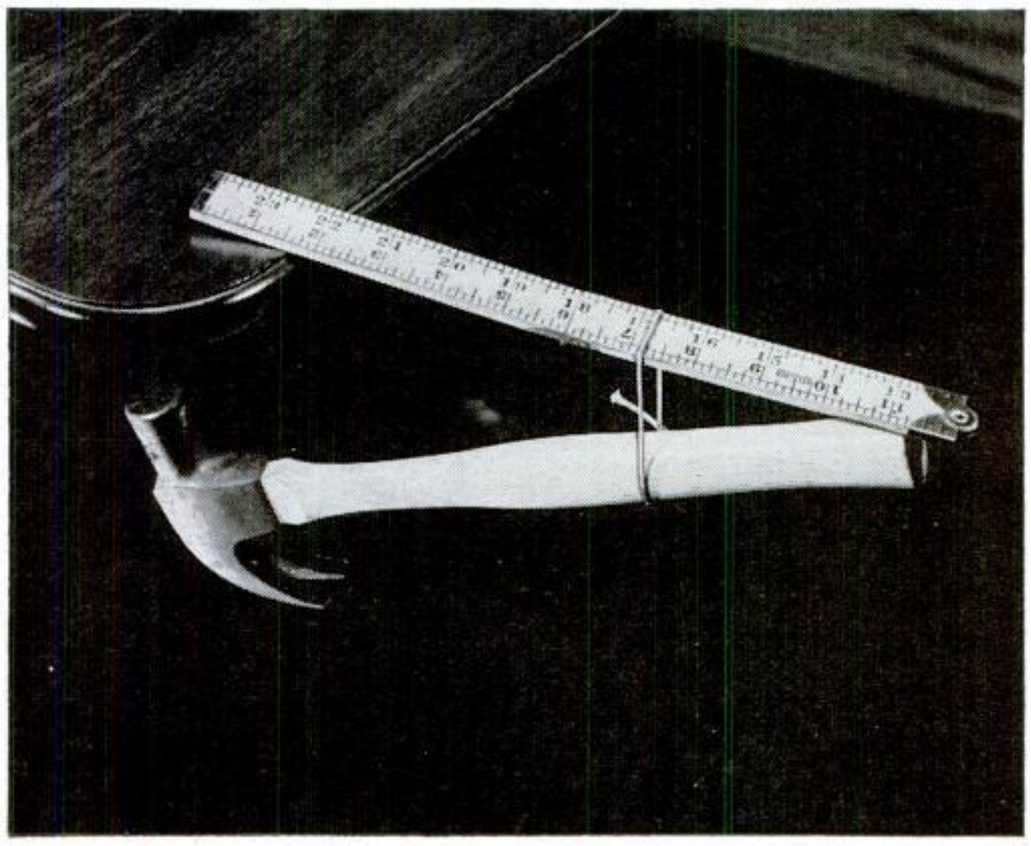
Your "Little Miss" will delight in the spirited styling and healthy foot comfort of this popular Edwards model. Long wear and extra sizes mean savings, too. In black patent, red elk and black suede leathers.

Edwards
SHOES FOR CHILDREN

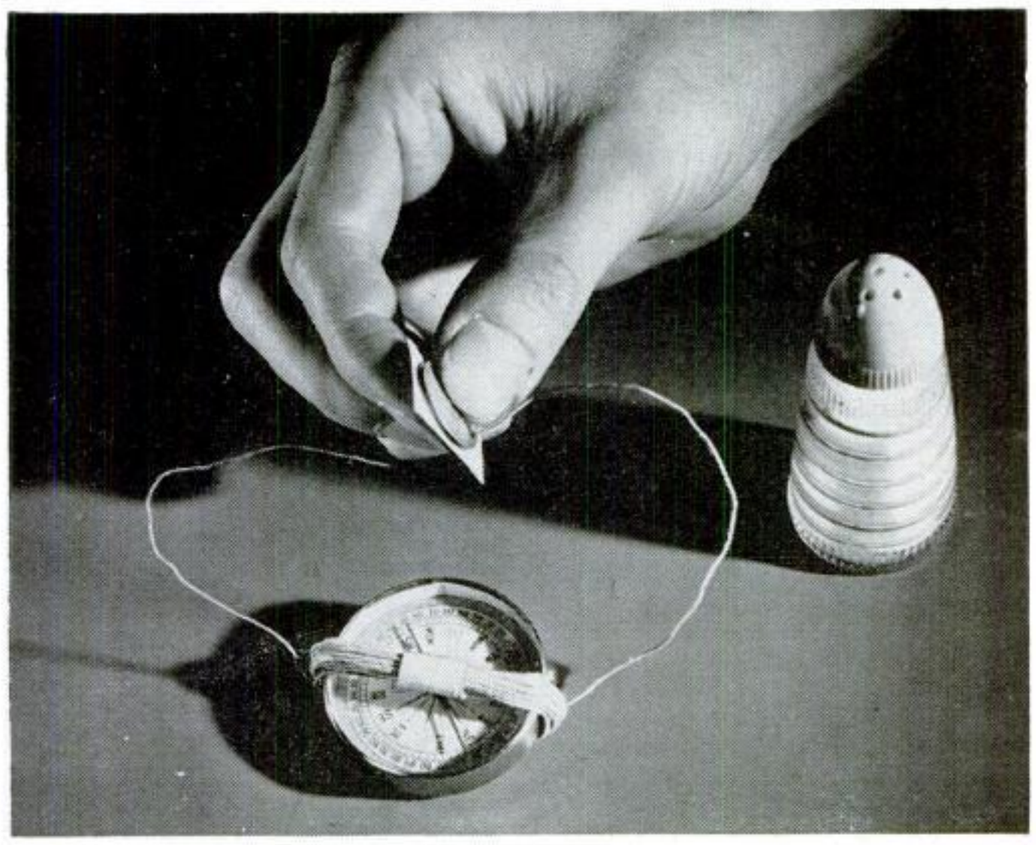
Edwards 314-22 N. 12th St., Phila. 7, Pa.



SOUND LENS is made by filling a rubber balloon with heavy carbon dioxide gas given off from a bottle in which was placed some water and dry ice. If the balloon is then held between the ear and a watch it amplifies the sound of ticking because the sphere of heavy gas slows down and thus focuses sound waves in the same way that a sphere of glass placed in a beam of light focuses the rays.



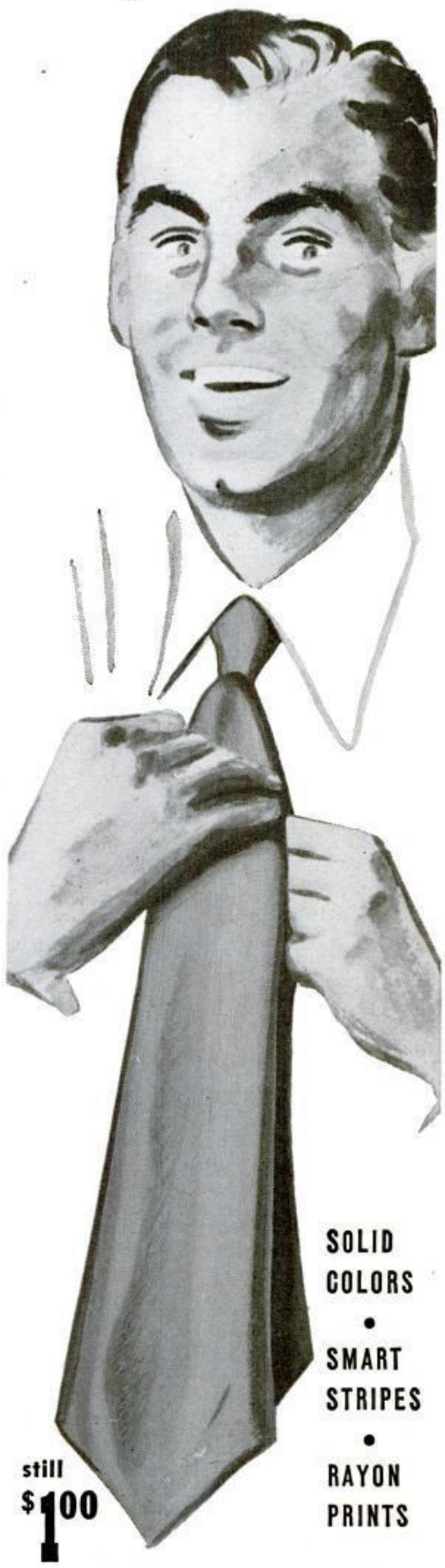
FLOATING HAMMER keeps folding ruler mysteriously taut and balanced on a table edge. The reason the tools do not fall to the floor is that most of the heavy hammer's weight is centered underneath the point where the ruler rests on the table. A loop of string transforms the hammer into a lever which pushes up the right end of the ruler, keeping it from folding at its hinge in the center.



PENNY BATTERY consists of piece of blotting paper soaked in salt water and squeezed between a penny and a washer connected by a wire coil. Salt solution reacts with the zinc on washer, making it negatively charged, but reacts less with copper penny, leaving it positively charged. Electric current therefore flows between the two metals and moves needle of compass placed in coil.

MELBROKE TIES

new again every morning!



SOLID COLORS • SMART STRIPES • RAYON PRINTS

still $1.00

MELBROKE'S 100% finely-woven wool shrugs off creases overnight . . leaves you a crisp, glowing fabric that knots as you like it . . . keeps you looking well-dressed. In brilliant rayon prints too!

AT BETTER SHOPS EVERYWHERE

MELBROKE TIES
NEW YORK 1, N. Y.

Copyrighted material

Life Goes to a Party



Copyrighted material



DIZZY GILLESPIE TAKES OFF ON A FRANTIC TRUMPET FLIGHT AT JAM SESSION. PIANIST MEL POWELL RACES TO KEEP UP AS A SAX PLAYER (LEFT) MOPS HIS BROW

BE BOP

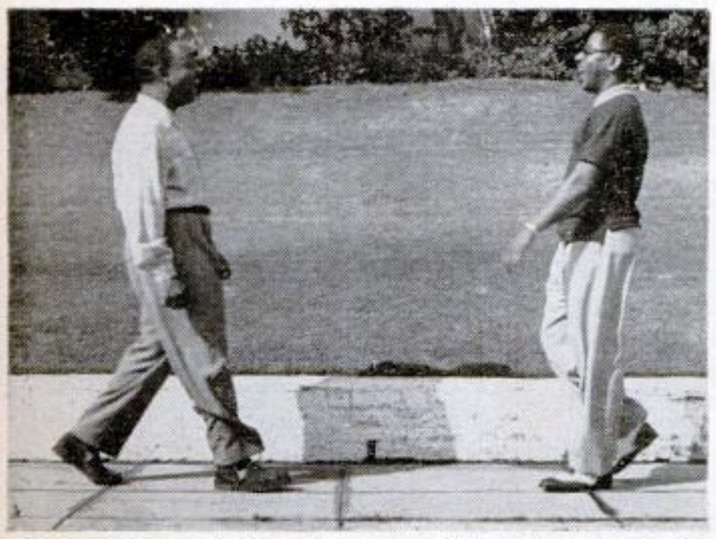
NEW JAZZ SCHOOL IS LED BY TRUMPETER WHO IS HOT, COOL AND GONE

The biggest bebopper in the jazz world today is the muffin-cheeked trumpeter on the opposite page who is shown in the act of becoming highly "cool." In the lingo of bebop this means that John Birks ("Dizzy") Gillespie is blowing a very hot trumpet. A "killer" (*i.e.*, he knocks the fans dead), he is obviously far "gone" (lost in his music) as his neck swells from a normal size 16 to a bop size 20.

Bebop is a new school of discordant, offbeat jazz which has mushroomed into as big a music cult as swing. Its devotees ape the eccentric appearance of bebop's inventor, Gillespie: horn-rims, goatee and beret. Dizzy has also inspired his followers to imitate his conduct (*below*), speech and even his shuffling gait. Boppers go gaga over such bebop classics as *Oo Bop Sha Bam*, *Oop Pop A Da* and *Emanon* ("No Name" spelled backward). They were so carried away a week ago when Dizzy and his band began bopping in a New York club, the Royal Roost, that it was renamed the Metropolitan Bopera House.



DIZZY'S FANS SPORT PAINTED GOATEES AND BERETS



BEBOP GREETING begins as Gillespie (*right*) hails Benny Carter with "Bells, man! Where you been?"



THE SIGN of "the flatted fifth," a note common in bop, is flashed by both men.



THE SHOUT "Eel-ya-dah!" which sounds like bebop triplet notes, is next.



THE GRIP establishes friendship, ends the ritual. Beboppers can now converse.

CONTINUED ON NEXT PAGE

Copyrighted material

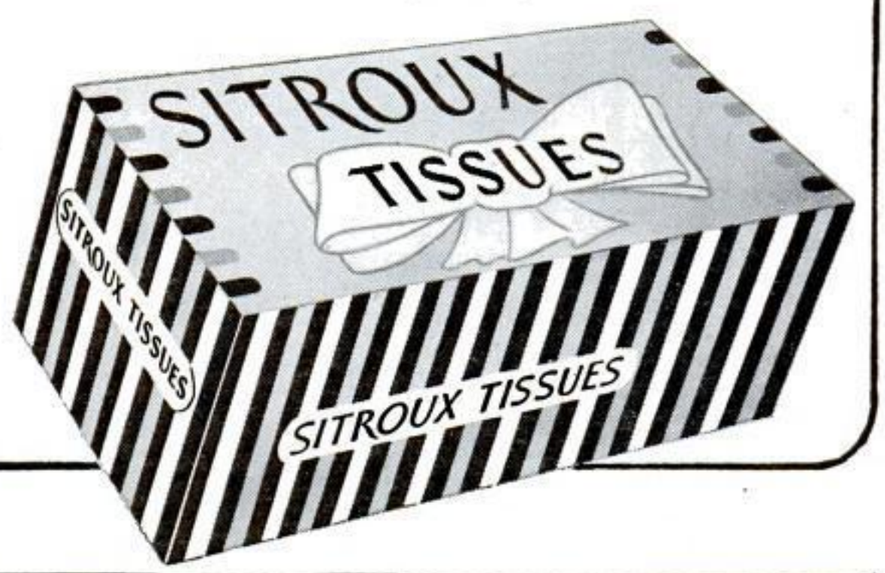


when your kiss is a miss . . .

to the rescue with SITROUX!

. . . say SIT-TRUE

IMPROVED— SOFTER THAN EVER!



© 1947, Sitroux Inc.



CACKLING CROONER Mel (Velvet Fog) Tormé happily bites on his fingers while he and a model, June Bright, dig Dizzy Gillespie (reflected in mirror).

GUMS TENDER?

Try this Gentle Dental Care!



Teel is the only leading dentifrice that does both:

1. **HELPS PREVENT GUM IRRITATION** Liquid TEEL lets you massage gums gently . . . helps promote healthy gums.
2. **CLEANS TEETH SPECIAL EASY WAY** TEEL contains no abrasives. Gets teeth sparkling clean *safely*. Get TEEL today and follow special directions on the package.



Refreshes your breath, too! Liquid TEEL penetrates tooth crevices instantly . . . removes decaying food particles which cause much bad breath . . . refreshes your mouth on contact! Pleasant, tangy flavor. Try it!

CLEANS TEETH *Beautifully!*



FRENZIED DRUMMER named Gonzales (but called Chano Pozo) whips beboppers into fever with Congo beat. Dizzy rates him world's best drummer.

Copyrighted material



MERRY ACTRESS Ava Gardner, a bop fan, dons beret and specs and pretends to wear goatee at Billy Berg's Hollywood nightclub as Dizzy (*left*) grins.



SHOUTING incoherently, drummer goes into a bop transport. Chano Pozo has been with Dizzy for only a year, and his clothes, while colorful, are nonbop.

CONTINUED ON NEXT PAGE

THANK HEAVEN

I Can Hear Again!



I HEARD EVERY WORD THE PREACHER SAID

"And oh, what a blessing it is! I miss nothing at church or at the movies. Never need turn the radio on loud. Never ask people to repeat.

"It all began when I filled out a coupon and got a marvelous free book that told me all about hearing loss. It described what modern science is doing for people like me."

A New Way to Hear. No Button Need Show In the Ear

The new one unit BELTONE Hearing Aid is so small it can slip into a man's watch pocket. The tiny receiver is inconspicuous—need not show in the ear—yet so powerful it delivers 2 to 6 times more clear sound than any we've tested.

Beltone's new Magic Silver Circuit is Moistureproof. It will not be affected by heat, humidity or body perspiration.

A Free Beltone Selectometer test quickly tells which one of 144 corrections is needed for your particular hearing loss. Even severe cases have been corrected by the marvelous new Beltone—truly "a new way to hear."

Coupon Brings You Free Book On Deafness

Don't wait till deafness creeps up on you! Decide today to do something about your hearing loss. Fill out the coupon below and mail it to us for a free book that gives you scientific facts on Deafness. You'll bless the day you did it. No obligation.

Beltone

REPLACEMENT OR REFUND OF MONEY Guaranteed by Good Housekeeping IF NOT AS ADVERTISED THEREIN

MONO-PAC
ONE UNIT HEARING AID

SEND COUPON NOW FOR YOUR FREE BOOK

Beltone Hearing Aid Co., Dept. L-10
1450 W. 19th St., Chicago 8, Ill.

Please send me without cost or obligation the valuable FREE Booklet of new facts about DEAFNESS and How to Overcome It.

Name _____

Address _____

Town _____ *State* _____

Copyrighted material

Never neglect a finger jab



The tiniest injury can become infected. Never take a chance!

Always use BAND-AID,* the adhesive bandage that *always* comes to you individually wrapped, 100% sterile.

Caution: Not all adhesive bandages are BAND-AID. Only Johnson & Johnson makes BAND-AID. And only BAND-AID brings you Johnson & Johnson dependability.

6 to 1 choice in doctors' recommendations



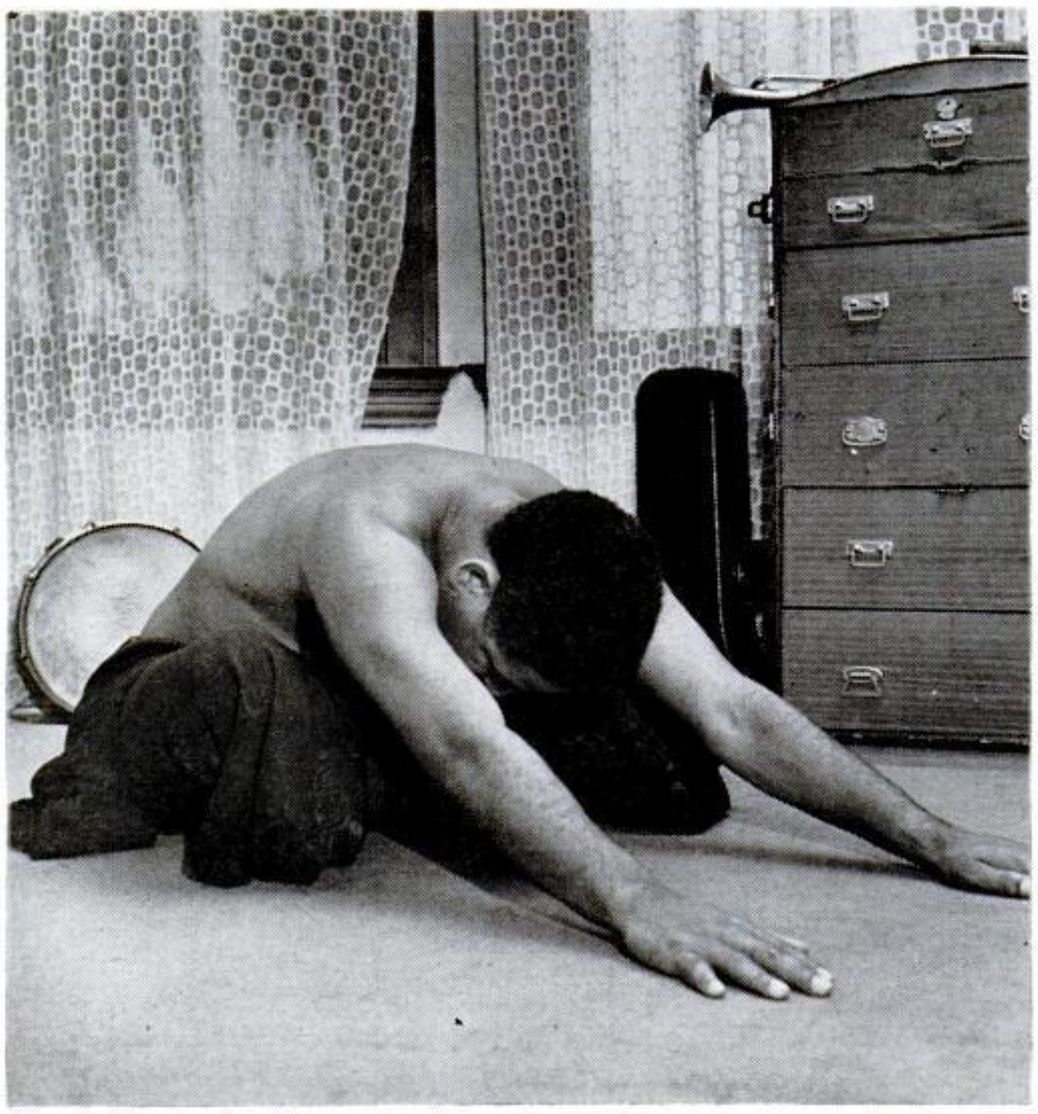
*BAND-AID is the Reg. Trade-mark of Johnson & Johnson for its adhesive bandage.



OSTRICH LEATHER SHOES of Gillespie are admired by Musicians Union agent. These are not part of the boppers' required costume. Once, when Dizzy's shirt buttons opened accidentally, his followers adopted open shirts as a vogue.

DIZZY STRESSES "OO," NOT "BAH"

Dizzy Gillespie gave bebop its name at a rehearsal of his band. "Be-bop! Be-bop! That's what I want," Dizzy shouted, and his cult, which regards him as the Abraham Lincoln of jazz, was born. Experts say be-bop is a form of discordant jazz in which notes are played at breakneck speed with accents more on the upbeat than the downbeat. Skeptics insist there is one way to identify bebop: if the tune is unrecognizable, it's bebop. It is true that some songs, like the familiar *Whispering*, become highly unfamiliar when bopped. After bopping *Whispering* had to be renamed *Groovin' High*. Dizzy, who earns $3,500 a week, never tires of explaining to "squares," "In regular jazz you might get a phrase like oo-BAH, oo-BAH, oo-BAH. With us, it's OO-bah, OO-bah, OO-bah. . . ."



MOHAMMEDAN LEANINGS are shown by many bebop musicians, some of whom have actually turned Mohammedan, interrupt rehearsals at sunset to bow to the east. Here Dizzy bows to Mecca from his Hollywood apartment.

Farewell to "Lipstick Gymnastics"!



NOW!

Amazing New Lip Life gives you "round-the-clock" lip beauty!

Lip Life does things *lipstick alone can never do!* A clinging color underbase—you apply it *before* your lipstick in the morning. And lo and behold, you'll have the same lovely lips that evening. No more fuss, no more bother!

For Lip Life retains the color on your lips, *even though your lipstick wears off. Not a drying liquid!*

$1.00 at better drug and dept. stores

If your dealer can't supply you, send for sample. Specify color of hair. Please enclose 6c for postage and packing.

NATONE COMPANY, INC., DEPT. 162

1207 West 6th Street, Los Angeles 14, California

LONG DISTANCE MOVING

OVER 500 AGENTS

See classified phone book for agent near you.

Call us for quick, dependable moving to any part of the nation! Trained personnel. Modern vans. Warehouses in key cities. Get our estimate on packing, moving and storage.

North American VAN LINES, Inc.

General Offices: FORT WAYNE, IND.



"IT'S WONDERFUL I WOULDN'T BE WITHOUT IT!"

ARTBECK BASTER

Here's what thousands of happy users say about Artbeck Basters: Mrs. F.H.R., Newton, Pa.—"Most useful tool in my kitchen." Mrs. M. R., New York—"It's indispensable". Mrs. M.H., Chicago—"So easy to use and clean." It speeds up cooking; makes food better tasting, more nutritious. Use to baste meats and fowl *without burning your hands;* separate fat from pure gravy, soups and stews; skim cream from milk; water plants and 100 other uses. Get one today! Save time, temper and trouble! Only 79c at dept., hdwe. and chain stores, or write Arthur Beck Co., Dept. P Chicago 16, Ill.



Made of PYREX Brand Glass

Guaranteed by Good Housekeeping

Remember! NEVER BE WITHOUT Evaporated Milk

AMERICAN DAIRY ASSOCIATION

Chicago 6, Illinois

Color Prints & PICTURES

Hundreds of exquisite full color reproductions for HOME & OFFICE. Birds, florals, landscapes, Currier & Ives, etc.

Sets — Pairs — Singles

GIVE PRINTS AS GIFTS

SEND 25c IN STAMPS OR COIN



CRESTE-ANDOVER CO.

Dept. A 205 E. 85 St., N.Y. 28,

Copyrighted material

Announcing...

the Lewyt vacuum cleaner with revolutionary new No.80 *Carpet Nozzle*



GETS MORE IMBEDDED DIRT!

PICKS UP MORE SURFACE LINT AND HAIR!

YET... LESS CARPET WEAR!

SENSATIONAL NEW *AUTOMATIC COMB-VALVE* MAKES THE *BIG DIFFERENCE*

Lewyt with its exclusive "No. 80" Carpet Nozzle, judged best of 5 big-name vacuum cleaners in laboratory test reports—Nos. 78730-1-2-3, dated June 21, 1948 by United States Testing Co., Inc.

In the Imbedded Dirt Test, Lewyt was from 18% to 55% better than the others! In the Carpet Wear Test, Lewyt was from 13% to 58% better! In the Surface Litter Test, Lewyt picked up more lint, threads, and hair! In all 3 tests Lewyt led all the rest! Remember, the amazing "No. 80" Carpet Nozzle is sold only with the new Lewyt Vacuum Cleaner! Present Lewyt owners can convert at nominal cost!

NO DUST BAG TO EMPTY!

Empties like an ash tray • It's quiet—no roar
Triple-filters dust • Cyclonic Suction
Light, easy to use • Space-saving storage

Costs no more than ordinary vacuum cleaners! See it! Try it yourself at your local Lewyt dealer's store!

NO EXTRAS TO BUY!
COMES COMPLETE:

"No. 80" Carpet Nozzle
Upholstery Nozzle
Dusting Brush
Crevice Tool
Floor-and-wall Brush
Moth Snuffocator
Sprayer



Approved Underwriters' Laboratories

Lewyt

(Rhymes with 'do it')

VACUUM CLEANER

FREE! Picture booklet on the modern way to clean your home! Mail this coupon today!

Lewyt Corporation, Vacuum Cleaner Division
70 Broadway, Brooklyn 11, New York

NAME.....

ADDRESS.....

CITY.....

COUNTY.....STATE.....

Copyrighted material

k How Easy BRUCE Makes My Floor Cleaning!



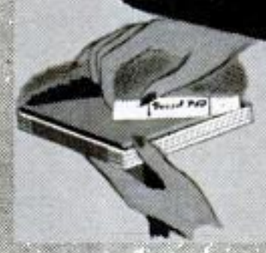


Bruce Doozit and Bruce Floor Cleaner wax as you clean... standing up!

1 Pour a small amount of wax-rich Bruce Floor Cleaner on your wood floor or linoleum. Then use the Doozit with its magic Pad to loosen dirt, erase spots and marks.



2 Drop a cloth *under* the Doozit Pad and wipe up dirt, leaving the floor surface thoroughly clean, ready for polishing.



3 Replace the moist Doozit Pad with a dry one, then polish. The non-slip wax film left by Bruce Floor Cleaner polishes quickly.



for wood floors and linoleum

Just these three easy steps, that's all there is to *complete* floor beauty care when you use the modern Bruce method — *standing up.* No more sore knees, no more tired backaches — no harmful water and strong soaps to destroy the beauty and lifetime of your floors. You can get Bruce Floor Products at stores everywhere. The Bruce Doozit costs only $1.89. Long-wearing, easily replaceable pads are 19c each. Bruce Floor Cleaner, 68c qt., $1.15 half gal., $2.10 gal.

Guaranteed by Good Housekeeping — Replacement or Refund of Money if not as advertised therein

BRUCE *floor products*


Bruce Tuf-Lustre Wax


Bruce Paste Wax


Bruce Self-Polishing Wax

E. L. Bruce Co., Memphis, Tenn. • • • World's Largest Maker of Hardwood Floors



FULL OF WEEDS in September, Dillard's garden is viewed morosely by Dillard and his wife. Tomato plants bore a little fruit, then toppled to the ground.

DILLARD'S FLOP

Amateur gardener harvests a superb crop of weeds

Four months ago LIFE photographed the eager, hopeful gardening efforts as well as the growing pains of a Decatur, Ga. amateur named Woodrow Wilson Dillard (LIFE, July 5). To see how his garden grew LIFE recently revisited Dillard and found him standing disconsolately, shoulder-deep in one of Georgia's most luxuriant weed patches (*above*). What had happened? Gloomily thumbing a wizened tomato, Dillard tried to explain: first, it didn't rain enough; then beetles took over the beans, squirrels commandeered the corn (harvest: six ears) and something mysterious happened to the squash ("The plants would just fall over and die"). Also Dillard's wife, who has hay fever and a terrible fear of snakes, gave him little help. Dillard's neighbors, however, had another explanation: a familiar ailment known as gardener's lethargy.



FULL OF HOPE in June, Dillard appeared in LIFE's story hoeing his tomato plants. Even heckling neighbors did not foresee the agricultural mess at top.

Copyrighted material

The race that started seven centuries ago



1 **"It's more like a battle than a race."** writes a friend of Canadian Club visiting in Italy. "Rival sections of the town of Siena used to meet dressed in armor and often stoned each other to death. That got too rough as a holiday sport, even for the Middle Ages. Since 1253, they've raced horses instead. But it's a rough, tough race where almost anything goes.



2 **"Before the race,** standard bearers lead each town section in a dazzlingly colorful parade. They toss and whirl their beautiful banners like American drum majors. The costumed paraders create a scene right out of the romantic Renaissance.



3 **"Lined with steel,** the jockeys' caps provide protection as well as identification. For it's a rule of this contest that rival riders can rain blows on each other with their whips. Spectators roar as the riders literally fight their way around the arena. Soon the race is over . . . but not the excitement.



4 **"'For another 24 hours** the whole population will celebrate in the streets,' said my host that night, as we sat in his luxurious palazzo. 'So let us celebrate . . . with Canadian Club. Bona fortuna!' he added, lifting his glass.



5 **"'Bona fortuna, indeed!'** I replied, 'for it's my *good fortune* to be served my favorite whisky so far from home.' That good fortune seems to follow me because I've found Canadian Club in so *many* far corners of the earth that I'm convinced it wins hands down as a world traveler. People in different lands may have different tastes in other things, but they're unanimous when it comes to the taste of my favorite . . . Canadian Club!" Travelers write of Canadian Club's popularity everywhere. And here is the reason: Canadian Club is *light* as scotch, *rich* as rye, *satisfying* as bourbon. You can stay with it all evening long, in cocktails before dinner, tall ones after. That's what made Canadian Club the largest-selling imported whisky in the United States.

IN 87 LANDS NO OTHER WHISKY TASTES LIKE

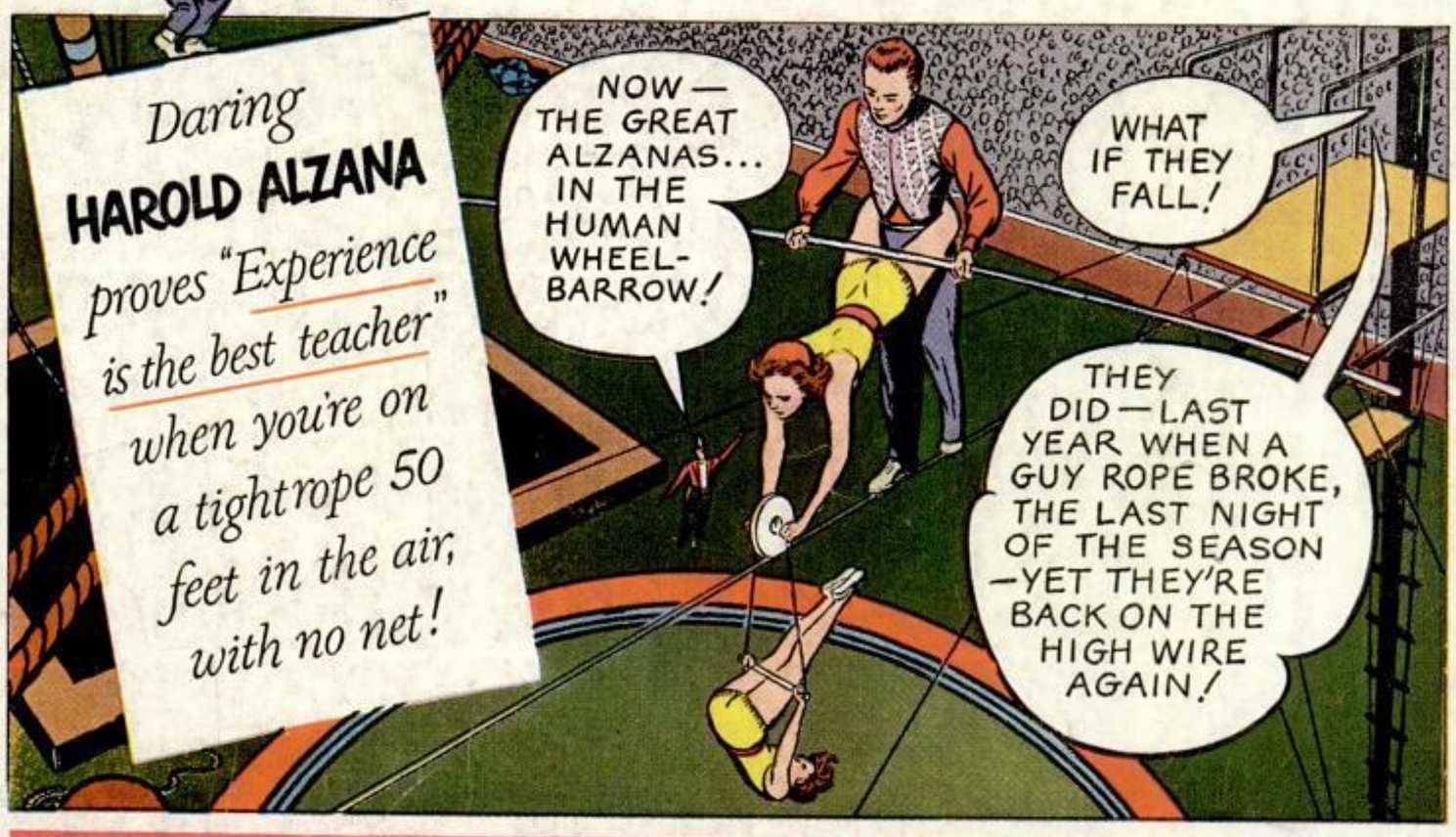
"Canadian Club"

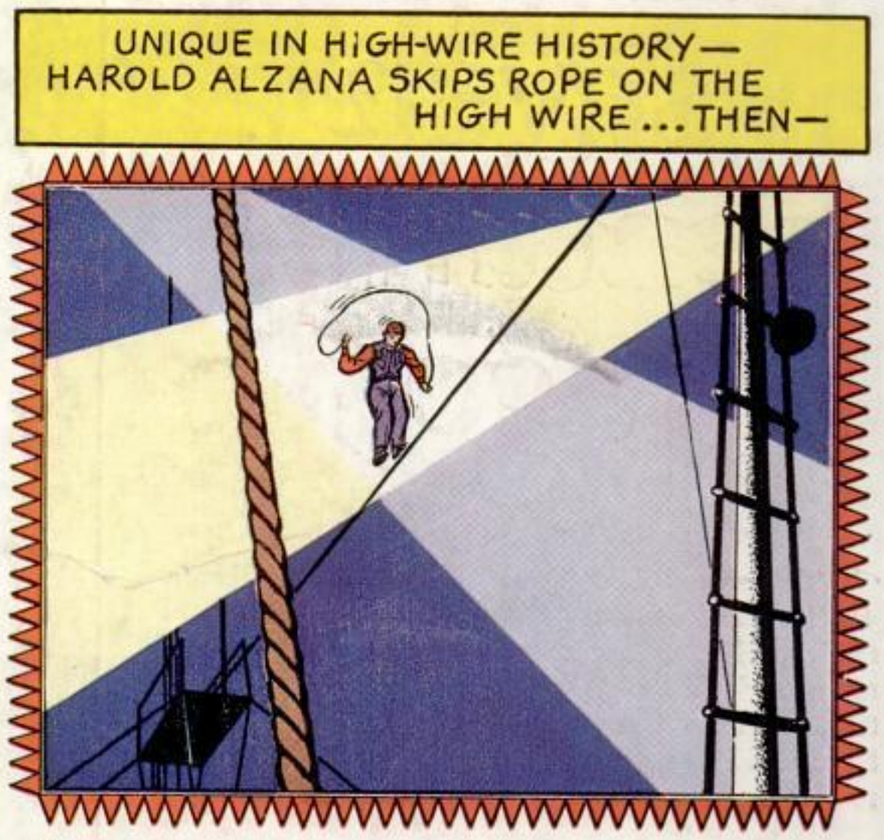
MADE IN CANADA BY HIRAM WALKER

Imported from Walkerville, Canada, by Hiram Walker & Sons Inc., Peoria, Ill. Blended Canadian Whisky. 90.4 proof.

Copyrighted material

KING OF THE HIGH WIRE







"EXPERIENCE IS THE BEST TEACHER"

IT'S TRUE IN TIGHTROPE WALKING...AND IN CHOOSING A CIGARETTE, TOO. WITH COUNTLESS SMOKERS WHO HAVE TRIED AND COMPARED... **CAMELS** ARE THE **"CHOICE OF EXPERIENCE"!**



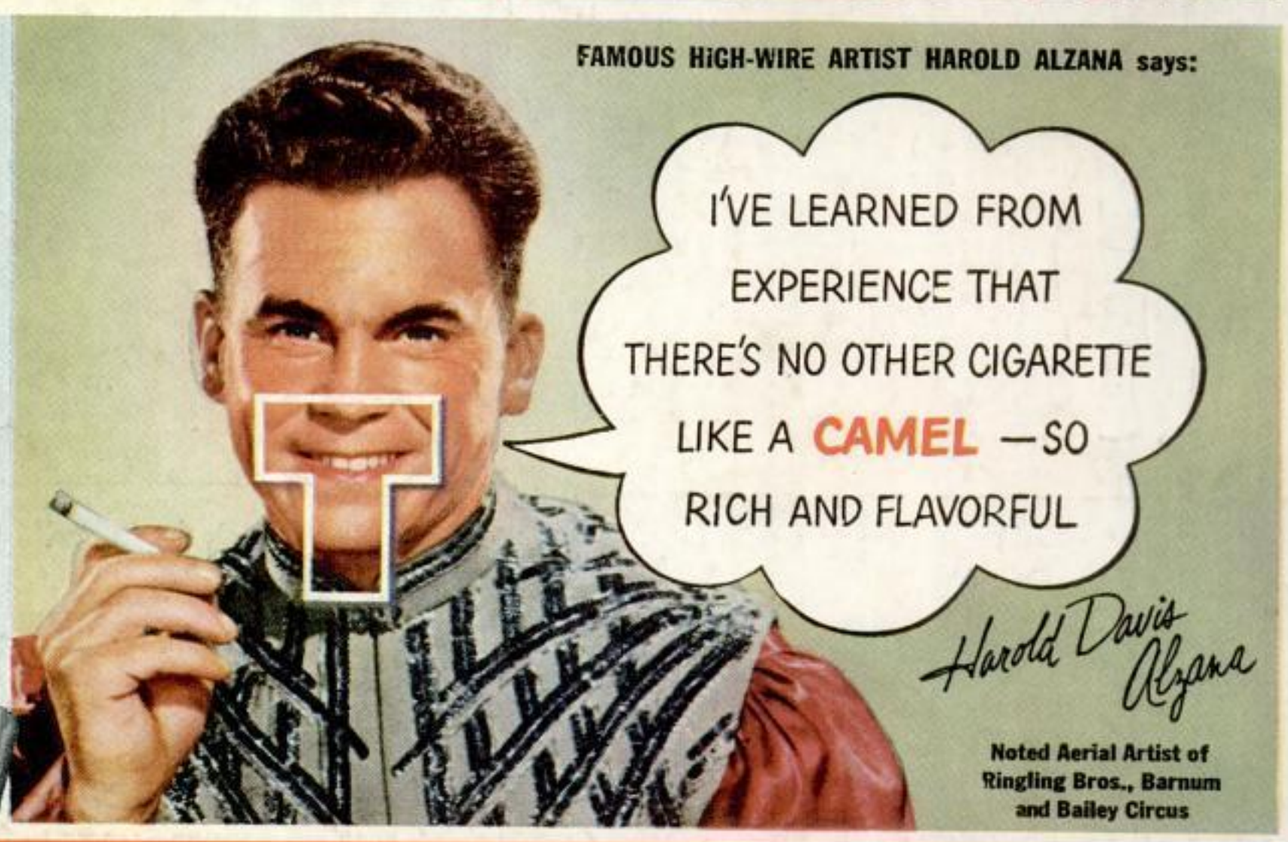


LET YOUR "T-ZONE" TELL YOU WHY!

T for Taste...
T for Throat...

That's your proving ground for any cigarette. See if Camels don't suit your "T-Zone" to a "T."





According to a Nationwide survey:

MORE DOCTORS SMOKE CAMELS THAN ANY OTHER CIGARETTE

When 113,597 doctors were asked by three leading independent research organizations to name the cigarette they smoked, more doctors named Camel than any other brand!

CAMELS—*the Choice of Experience!*

R. J. Reynolds Tobacco Co., Winston-Salem, N. C.

Copyrighted material